



THE  
ARCHITECTURAL ANTIQUITIES  
OF  
R O M E.

---

VOL. I.

ARCHITECTURAL PATTERNS

H. O. H. E.

H. O. H. E.

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1888





THE

ARCHITECTURAL ANTIQUITIES

OF

**R O M E;**

MEASURED AND DELINEATED

BY

G. L. TAYLOR AND EDWARD CRESY,

ARCHITECTS,

AND

FELLOWS OF THE SOCIETY OF ANTIQUARIES.

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VOL. I.

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# ARTIFICIAL NITROGEN

## PLANT

### 18 0 1 1

Having mentioned that nitrogen is essential to the growth of plants, it is not surprising that the search for artificial nitrogen has been one of the most important of modern science. The first step in this search was the discovery of the element nitrogen itself, which was done by Daniel Rutherford in 1772. He found that when air was heated in a closed vessel, a gas was left behind which he called "azote" (from the Greek word for "without life"). This gas was later found to be nitrogen, and its discovery was a great step forward in the knowledge of the composition of the atmosphere.

The next step was to find out how much nitrogen was contained in the soil, and this was done by Liebig in 1828. He found that the amount of nitrogen in the soil was very small, and that it was necessary to add it to the soil in order to grow crops. This led to the discovery of artificial nitrogen, which was first made by Berthollet in 1789. He found that when nitrogen gas was heated with carbon, a compound was formed which he called "cyanogen". This compound was later found to be cyanogen, and its discovery was a great step forward in the knowledge of the chemistry of nitrogen.

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## P R E F A C E.

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HAVING undertaken and performed an extensive tour through Greece, Sicily, Italy, and France, for the purpose of prosecuting the study of our profession as Architects, and acquainting ourselves with the remains of antiquity, as well as with the arrangement of modern buildings, in those countries, by personal inspection, we have been induced to present to the public that part of our labours which relates to the Ancient Edifices of Rome; from the persuasion that, although they are justly considered as the standards of proportion and taste in Architecture, they have never yet been faithfully represented, particularly in the variety and beauty of the ornament with which they abound, and which is in great part absolutely requisite to be known, as well as their proportions, by all those who would practise their profession with the hope of reputation.

It may be proper to premise, that no publication, containing the drawings or dimensions of these buildings, exists in our own language or

measurements; and as those of Greece have been most ably represented by our countrymen, Stuart and Revett, we have endeavoured to frame our work on that model, by giving to each subject, Views, showing the localities and present state of the buildings, together with Plans, Elevations, Sections, and Details of the parts remaining, carefully measured and delineated, the ornamental parts being drawn to a quarter of the actual size: with restorations of the entire buildings where authorities exist, which are always separately and clearly distinguished.

It would be an unpleasant task, and might be considered presumptuous, were we to find fault with the publications of others; we shall, therefore, avoid doing so as much as in our power. But had we not considered that the subject required further illustration, and been urged to the production of the present work from a similar feeling by many of our fellow artists and professional and other friends, we should not have undertaken it.

Of the works on the subject before us, that of Desgodetz has always been held up as almost the only accurate geometrical one: but, supposing it to be so, such dimensions as are given are in French feet; and the principal part is reduced to modules, which give no idea of the dimension of the subjects; and in the ornamental parts, it is universally allowed that a supplement has been always a desideratum. We have endeavoured to supply the latter want, which has given us great pleasure in the execution; and we are persuaded that none have seriously and minutely studied them, without deriving the same satisfaction. We request an examination of the Plates representing the ornamental parts,



and comparison with the same subjects in the work alluded to, as part of our excuse for appearing before the public.

Of Piranesi sufficient cannot be said in praise: but his work will be found to embrace very few of the subjects here given, and most of those are not geometrical, and are without dimensions; in addition to which, the rarity and great price of the work prevent its being possessed by many.

With regard to the method adopted by us in procuring the measurements for the geometrical drawings, on the accuracy of which we consider the principal value of the work to depend, it may be permitted us to state, that we erected, at great expense, sufficient scaffolds to every building, to enable us to take the dimensions both in general and of the particular parts; and to draw the latter to a large scale from close inspection, as well as to take casts of the best preserved parts of the originals, which we have of every subject herein contained; and they are open to the view of those who wish to convince themselves whether we are accurate in the representation of them or not.

In the prosecution of the greater part of this labour we had the advantage of the presence and kind assistance of our much esteemed friend, Mr. John Sanders, whose matured knowledge and extensive practice of his profession rendered his directions and opinions of the most essential service to us; and we cannot sufficiently evince our gratitude to that gentleman for his disinterested friendship to us on all occasions.

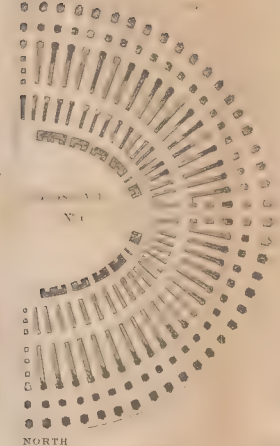
Having given our reasons for undertaking the task we have imposed

on ourselves, and which has been one of no ordinary exertion, we leave it to our liberal and discerning countrymen, to determine whether it is worthy of their patronage, or likely to be serviceable to our students in Architecture, or an amusing auxiliary to the classic reader and amateur.

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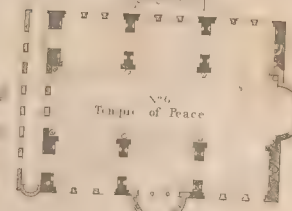




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ESQUILINE HILL



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PLAN & SECTION  
of the  
ANTIENT BUILDINGS OF ROME,  
FROM THE  
COLOSSEUM TO THE CAPITOL.  
SHEWING THEIR RELATIVE SITES & LEVELS

THE PLAN EXTENDS TO THE FORUM OF TRAIAN &c.

In the Angle are  
Elevations & Sections of the other Buildings included in this Work.

all to the same scale.

AND ALSO SOME OTHER ANTIENT & MODERN  
EDIFICES FOR COMPARISON.





## INTRODUCTION.

(PLATE CXXX.)

ALTHOUGH nearly the whole of the space occupied by the modern city of Rome is covered with the ruins of ancient buildings, yet, unfortunately, those which have escaped the ravages of time, and the destructive hand of man, sufficiently to afford any *useful* information to the Architect or Antiquary, are comparatively very few: the principal of these, which are chosen for the subjects of the present work, are situated in a particular quarter of the city, between the Capitoline, the Palatine, the Caelian, Esquiline, and Viminal Hills. We have, therefore, given a Plan occupying the space from the Colosseum to the Capitol, and extending northward to the Temple of Mars Ultor and the Forum of Trajan, with the sites and bearings of the buildings contained in that space, from actual measurement; which we hope will interest those who have not visited the spot; and, being accurately laid down, enable the student, with classic authorities before him, to determine the probable situations of the ancient buildings at any particular period of the Roman era, or to form his judgment on the productions of those who have done so. Above the plan is a section from the Colosseum to the Capitol, with the relative level of each edifice that intervenes in that distance, also taken on the spot; all which, it is suggested, may be useful to elucidate passages in the ancient writers, and enable any one to make an accurate model of this interesting quarter of the eternal city. The sites from which the different Views in the work were taken, are also distinguished on the plan, and reference made to the particular description of each monument. The buildings represented in the angle are such of the subjects of the work as do not come in the space of the plan, with some other edifices, ancient and modern, to assist the student in forming a judgment and comparison of the whole, as to design and extent; all are drawn to the same scale. We shall proceed to explain the plan, proceeding regularly from the left to the right.

No. 1. — One half of the Colosseum is included in this plan, the other is easily supplied in the imagination; and the immense superiority in point of scale in this edifice over all the others, is visible at one glance. Above the plan is a section of one half the longitudinal extent, with its relative level; in the angle below, is the longitudinal elevation of the Colosseum, to afford comparison with the other buildings; and by way of a familiar exemplification, the comparatively modern edifice, St. Peter's, at Rome, taken by personal measurement, is laid down here to the same scale. Those who have not seen St. Peter's, may be led to contemplate its magnitude and arrangement, as well as that of the Colosseum, by the section of our elegant cathedral, St. Paul's, drawn also to the same scale, and placed within the former.

The nave of St. Peter's is one hundred and fifty feet in height in the centre, and its exterior wall and that of the Colosseum nearly the same: the extent of St. Peter's exceeds the Colosseum, besides the whole of its magnificent cupola.

The nave of St. Paul's is ninety feet high in the centre, which agrees with the height of the pilasters of the order in St. Peter's; the latter, including the entablature, is one hundred and three feet, while that of St. Paul is but fifty feet. The other relative proportions may be seen by reference; but it must be observed that, although in interior arrangement and dimensions our metropolitical Church falls short of that

of Rome; yet, in the exterior it yields to no building in existence for imposing effect, and the elegant combination of parts to form a whole.

The inclination of the longitudinal central line is continued toward the Capitol, and strikes the second column of the Temple of Concord.

For the plans, elevations, sections, and details, see page 45, and Plates CXIV. to CXXIX.

The exterior View, Plate CXIV., is taken from the point marked on the platform in the east front of the Temple of Venus and Rome. The interior View, Plate CXV., is taken from the east end of the Colosseum.

No. 2.—The Arch of Constantine is next in proceeding, and over the plan is the elevation of the same.

The original level of the pavement discovered under this Arch, is about ten feet below the present road; the excavation is oval in form, and surrounded by a wall.

The spot from which the View of this Arch was taken, Plate XXX., is marked, and the measurements and details of it will be found in the Plates XXX. to XL.

No. 3.—Northward of the Arch of Constantine are the remains of the Meta Sudans; between it and the Colosseum recent excavations were made, and some substructions discovered.

No. 4.—Proceeding westward, a great portion of the space between the Colosseum and the Temple of Peace, is occupied by the precinct of the Temples supposed to have been dedicated to Venus and Rome. A raised platform, four hundred and eighty feet extent by three hundred and thirty, still exists; and several traces of the marble pavements and situations of steps, sufficient to determine with tolerable certainty the extent of the joint Temples. Of the cells but little remain, as drawn with a darker tint; traces of marble steps are found at A., which appear to denote the situation of the peristyle, and fragments of columns found on the spot would by proportion make their height sixty-three feet.

We learn that Adrian constructed a Temple to Venus and Rome, near the Colosseum, and that he requested the opinion of Apollodorus on the distribution of it. The coins represent this Temple as one of magnitude, and with ten columns in front, from all which it appears probable that the restoration here drawn may be correct, or at least serve to give some idea of its magnitude and extent; it is supposed that there were porticos round the edge of the platform.

No. 5.—At the south-west angle of the precinct of the Temple last described, is the Arch of Titus, and the side elevation over the same; for a description of which, see Plates I. to X.

The Palatine Hill extends southward of this Arch, from the road by the Arch of Constantine to the Church of Santa Maria Liberatrice.

No. 6.—The next edifice in rotation is that supposed to be the Temple of Peace; it is magnificent in its dimensions, and consists of a central nave eighty-three feet broad, whose vault has risen to the height of one hundred and fifty feet, thus corresponding with the central nave of St. Peter's: at the sides are three immense arches, eighty feet span and eighty feet rise. The vaults are formed in tile and stucco, and richly ornamented with coffer: the three arches northward only remain, and parts of the springings of those to the centre vault. One of the columns supporting the latter was removed, and placed in front of St. John Lateran, by Pope Paul the Fifth.

In some very recent excavations the foundation of a flight of steps and portico, on the south side, of porphyry columns, three feet eight inches diameter, were discovered, as here represented; also a vestibule along the east side, and the original pavement there.

The edifice is constructed of rubble work, faced with tiles. The pavement was composed of marbles of various descriptions, parts of which were lately discovered. Over the plan of the Temple is the section.

No. 7.—Near the Temple of Peace are the remains of a round Temple, supposed to have been the Temple of Remus. It is now used as the Church of St. Cosmo and Damien. The pavement of this building had an old plan of the city of Rome engraved on its surface, which is now preserved in fragments

at the museum of the Capitol. The doors of this building are of bronze, and ancient; the architrave is of marble, and also antique. To the east of this building are two columns of the Corinthian order, much mutilated, and buried; they appear to be placed there without any order or regularity.

No. 8.—The next building is the Temple of Antoninus and Faustina. The cell is now used as the Church of St. Miranda of the Druggists.

For the plans, &c. of this Temple, see Plates LVII. to LXII.

No. 9.—Opposite to it, further westward, is the site of the Temple of Jupiter Stator. See Plates LXXXIV. to XCIII.

An idea is here given of the plan of the Temple and extent, said to have been framed from some fragments of pedestals found at A.; but, as we did not see them, we cannot vouch for its accuracy. At B. are the high brick buttresses, which form part of Cæsar's Palace, seen in Plate XCI.

No. 10.—The remains of a round Temple, called the Temple of Romulus, now the Church of St. Theodore.

No. 11.—Next is the Column dedicated to the Emperor Phocas, round which the earth has been excavated by the Duchess of Devonshire. It was found to be a single Column on a pedestal, and surrounded by steps. Other pedestals were found, and the pavement around it, as represented.

No. 12.—Of the Temple of Concord, commonly so called, the six columns of the pronaos, and two returning on each side, are only visible; the cell is restored from supposition. The shafts of the columns are of granite, and are of unequal sizes. The whole appears to be composed of fragments from other buildings.

No. 13.—The Temple of Jupiter Tonans is restored from Palladio. The space from the angular columns still remaining, up to the wall of the tabularium, is not sufficient for the usual distribution of Temples, as mentioned by Vitruvius to be proportioned; and the Romans appear to have adapted their plans to the convenience of the sites.

The Plates LXXIX. to LXXXIII. represent the parts remaining of this Temple.

No. 14.—At C. were discovered some remains, with inscriptions, said to have been the true Temple of Concord.

No. 15.—The Arch of Septimius Severus. See Plates XI. to XIX.

To the right are the steps or inclined planes leading to the Capitol; and at the foot of them, No. 16, the prison in which St. Peter is supposed to have been confined.

No. 17.—An ancient building, supposed the *Ærarium*.

Between the two last is the Church of St. Luke, belonging and attached to the Academy of Painting of St. Luke

At the end of the Strada Bonella is the Arch called "*Arco dei Pantani*;" and, at No. 18, the ruins of the Temple of Mars Ultor, described in Plates LXXII. to LXXVIII.

No. 19.—Near it are the two columns remaining of the decorations of the peribolus wall of the Forum of Nerva, described in Plates CIX. to CXIII.

The Strada Alessandrina extends from the Colosseum to the piazza around the Column of Trajan; the position and bearing of which is here represented at No. 20.

The whole of this plan is taken by measurement on the spot, with the angles and bearings. The principal dimensions are figured, and the scale will supply those not given.

Over the plan are the respective levels of all the buildings, from the Colosseum to the Capitol.

IN THE ANGLE are the various other Edifices contained in this Work, all drawn to the same scale, for reference as to magnitude, &c.

No. 1.—Section of the Pantheon, as it is supposed to have been originally arranged.



No. 2.—Elevation of the Portico of the Pantheon.

No. 3.—Elevation of the Pronaos of the Temple of Minerva, at Athens, for comparison.

These two Porticos are justly considered the finest existing; their extent differs only ten feet, but their height, considerably. The beauty of the Portico of the Pantheon consists greatly in its depth and arrangement.

No. 4.—The Temple of Mars Ultor.

No. 5.—The Temple of Jupiter Tonans.

No. 6.—Transverse Section of the Temple of Peace.

No. 7.—Transverse Section of the Basilica of Trajan. See Plates CII. to CIV.

No. 8.—Section of the Temple of Venus and Rome.

No. 9.—Elevation of the Temple of Venus and Rome.

No. 10.—Elevation of the Temple of Jupiter Stator. See Plates LXXXIV. to XCIII.

No. 11.—Trajan Column. See Plates CII. to CIV.

No. 12.—Antonine Column. See Plates CVI. and CVII.

These Columns differ only three inches in height, but vary considerably in their proportions, and in the height of their pedestals.

No. 13.—The Arch of the Goldsmiths. See Plates XX. to XXV.

No. 14.—The Arch of Trajan, at Ancona. See Plates XXVI. to XXIX.

No. 15.—The Arch of Septimius Severus. See Plates XI. to XIX.

No. 16.—The Arch of Titus. See Plates I. to X.

No. 17.—The Temple of Vesta, at Rome. See Plates XCIV. to XCVI.

No. 18.—The Temple of Vesta, at Tivoli. See Plates LXIII. to LXXI.

No. 19.—The Forum of Nerva. See Plates CVIII. to CXIII.

No. 20.—The Temple of Fortuna Virilis. See Plates XCVII. to CI.

No. 21.—Longitudinal Section of St. Peter's, and Section of St. Paul's, within ditto.

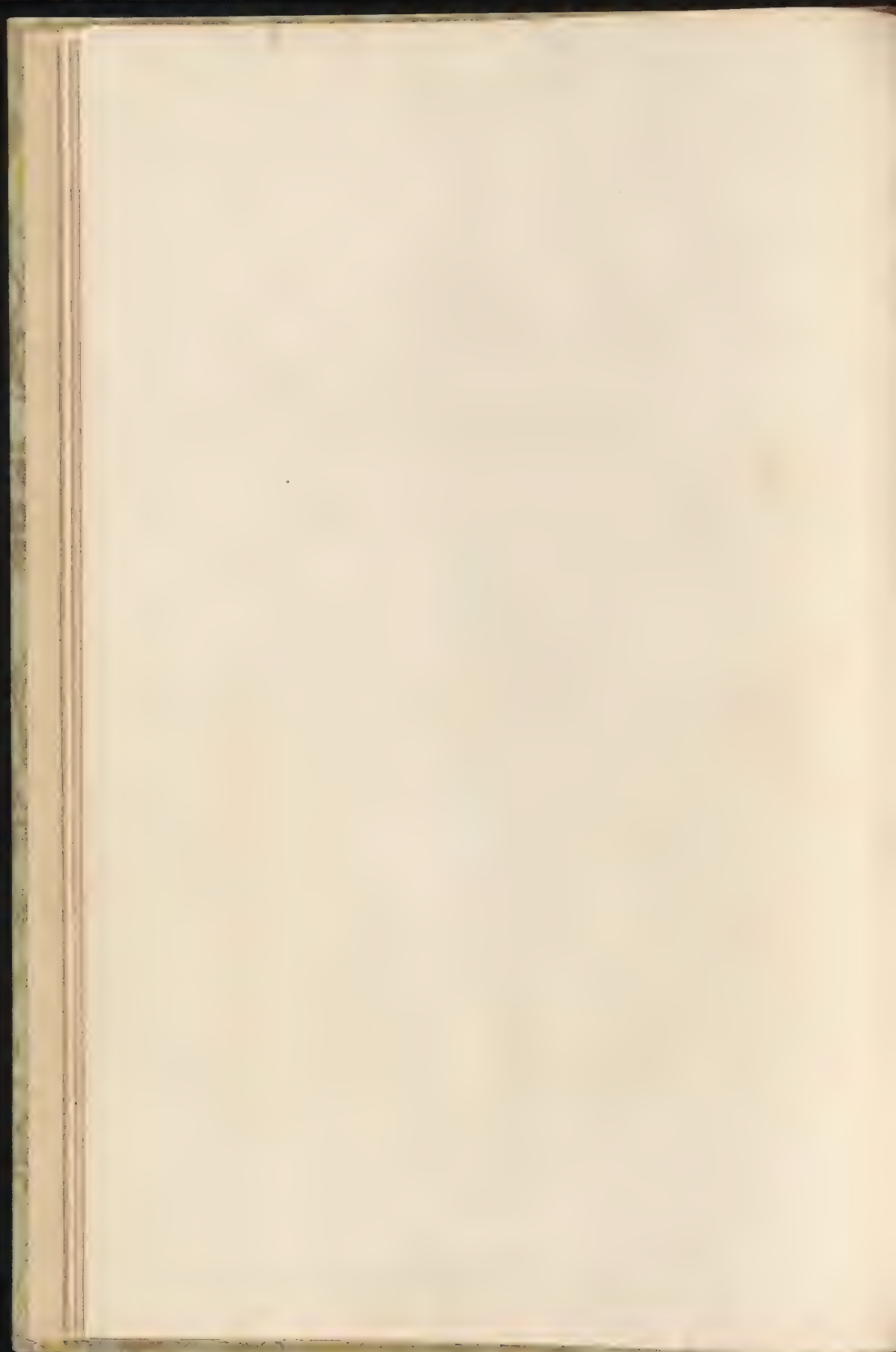
No. 22.—Longitudinal Elevation of the Colosseum. See Plates CXIV. to CXXIX. for details.

# CONTENTS

OF

## THE FIRST VOLUME.

	PAGE
PREFACE .....	v
INTRODUCTION .....	ix
PLATE I. TO XX.	
THE TRIUMPHAL ARCH OF TITUS .....	1
PLATES XXI. TO XXIX.	
THE TRIUMPHAL ARCH OF SEPTIMIUS SEVERUS .....	15
PLATES XXX. TO XXXV.	
THE ARCH OF THE GOLDSMITHS .....	25
PLATES XXXVI. TO XXXIX.	
THE ARCH OF TRAJAN, AT ANCONA .....	29
PLATES XL. TO XLV.	
THE ARCH OF CONSTANTINE.....	32
PLATES XLVI. TO XLV.	
THE PANTHEON, AT ROME .....	39
PLATES XLVI. TO XLVII.	
TEMPLE OF ANTONINUS AND FAUSTINA .....	60









ARCH SEPTIMIUS, ROME

View of the East Side towards the Colosseum







OF  
  
**THE TRIUMPHAL ARCH OF TITUS.**

---

**PLATE I.**

VIEW OF THE EAST SIDE, TOWARDS THE COLOSSEUM.

THE remains of this beautiful Arch are found on the course of the sacred or triumphal way, which commenced at the Circus Maximus, and extended to the Capitol. It had various directions under different Emperors, and especially under the Emperor Nero; and may now be traced, first under the Arch of Constantine, again under the one now described, and also under the Arch of Septimius Severus, till winding round between the Temples of Jupiter Tonans and Concord, it led the victorious processions to the Roman Capitol. At each of these places the very stones that formed the pavement of this sacred road are *now* visible. Here, as well as at the Arch of Septimius Severus, it is composed of large smooth masses of lava, all the acute angles being rounded, and the forms of the stones assorted to each other, so as to form a surface at once solid and easy of traffic. Under the Arch of Constantine, and the side openings of the Arch of Septimius Severus, it is formed of large flat blocks of white marble, in some instances fifteen feet long.

This Triumphal Arch was raised by the Senate and Roman People in honour of Titus, son of the Emperor Vespasian, after the conquest of Judea, as appears by the inscription in the attic. The precise period of its erection is difficult to be determined. The Abbé Richard says that Trajan erected it to the honour of Titus; and brings forward, to confirm his opinion, an inscription found in demolishing the old Basilica of the Vatican, on which we read, "D. Tito D. Vespasiani F. Augusto Imp. Cæs. D. Nervæ E. V. Traianus Germanicus Dacicus, Pont. Max. Trib. Pot. Cos. P. P.:" but as this inscription does not allude to the Arch, or to the conquest of Judea, and was found at so considerable a distance, it does not probably belong, or refer to it, any more than the many medals which bear testimony that Trajan venerated the memory of Vespasian. Another author considers that it may have been raised under the Emperor Domitian, from the great resemblance (which there certainly is)

in its taste and style to the peribolus wall of the Forum of Nerva, commonly called the Temple of Pallas, said to have been erected by him. However, from the expression "Divo" in the inscription, and the apotheosis of the Emperor, represented in the soffit of the Arch, we may gather that it was a posthumous tribute.

The exterior is composed of massive blocks of white Paros marble, most exquisitely worked and constructed; the beds and ends are finely polished, and so well fitted, that in many places the joints are scarcely perceptible; and, though the earliest instance remaining of a Roman Triumphal Arch, and consisting of but a single opening, still it is one of the most beautiful monuments of that description, that time, or the destructive hand of man, has spared us, both for its architecture and sculpture.

It had, originally, four columns on each front, of the Composite Order; and, being the first instance of the use of that order, it has therefore been designated, by some, the Triumphal Order. Only two of these columns now remain on each front, and those considerably mutilated, particularly on the face towards the Forum.

The sides of the Archway are decorated by bas-reliefs, the northern one representing the Triumphal Entry of the Emperor into Rome, in a car drawn by four horses, conducted by the Goddess Rome, and attended by Senators, crowned with laurel, while Victory holds a wreath over his head. On the opposite side is shown the Train, bearing the spoils of Jerusalem; the golden candlestick, of seven branches; the golden table; silver trumpet, &c. proceeding under an arch, which is adorned with horses on its summit. On the frieze are alto-relievo figures, leading oxen to sacrifice, and the River Jordan, symbolically expressed, following in the procession.

The soffit of the Arch is ornamented by eighty-two richly carved coffers, with roses in high relief; and in the centre of it is the apotheosis of the Emperor, who is represented as borne to Heaven on an eagle.

Two Fames, well sculptured, fill the spandrells over the archivolts of the Arch on each side.

The inscription in the attic was filled originally with letters of bronze, fourteen inches in height. The metal is all removed, but the holes for the cramps which held the letters are still visible.

To give an idea of the masses of marble used in this edifice, it will be well to mention, with reference to the View, a few of their sizes. The part of the attic now remaining is formed of three blocks, two of which are nine feet square, and two feet thick. The cornice is six feet broad, and two feet two inches deep; one of the pieces ten feet long. The architrave and frieze are in one block in height; the central piece being twelve feet long, five feet thick, and three feet three inches and a half high. The Arch is turned in eleven voussoirs, sixteen feet deep; in some instances in one piece each, and in none more than two pieces. The joints of all these are worked perfectly smooth, and formed to a solid level at the line of the architrave, on the top of which are appearances of strong cramps of bronze; now removed for the value of the metal. The bas-reliefs are worked

in blocks of marble, six feet six inches high, some of them ten feet long. We have to regret all trace of the outer columns; but sufficient remains to render it evident, that they were placed on the angle, returning both ways; and that the pedestals ran through, without a break, to the extent of the two columns on each side of the archway.

Through the Arch we see the remains of the principal buildings which adorned the Roman Forum. The first to the left, beyond the modern façade or entrance to the Villa Farnèse, are the remains of the Temple of Jupiter Stator; beyond it is the Temple of Concord; and to the right, tracing the line of the Sacred Way, now edged by a lofty row of trees, we see the Arch of Septimius Severus: beyond all these, the modern buildings on the once famed Roman Capitol. The tower of the present Senate raises its summit above the trees, and affords a fine situation for a panoramic view of ancient and modern Rome.

## PLATE II.

## VIEW OF THE WEST SIDE OF THE ARCH OF TITUS,

TOWARD THE FORUM ROMANUM.

AFTER admiring the eastern face of this edifice, and passing through its elaborately decorated archway, we naturally turn to view the present state of the other side, toward the Forum. Here we have to lament still greater destruction than we have before witnessed; very little indeed remains of its ancient beauty. The shapeless mass surrounding the antique part was principally raised (as well as that over the attic on the other side) by the Frangepani family, to whom it served as a fortress during the civil wars, and was called *Turris Cartularia*. At this time, probably, the projections of the cornices, &c. were removed, to prevent their being of assistance to an enemy in assailing it. The other side might have been preserved, in consequence of its not forming a part of the exterior, and not being exposed to attack.

Through the Arch we see part of the majestic amphitheatre of Vespasian, called the Colosseum: to the right of it the *Meta Sudans*, where the victorious gladiators washed and refreshed themselves, after the combats exhibited in the amphitheatre: near this spot, the Sacred Way, turned to the right, passing under the Arch of Constantine, which is but a few yards distant, and extends across the road reversely to the Arch of Titus; its principal façades being north and south, while those of the latter are east and west.

In order to explain clearly the course of this Sacred Way, and the relative situations of the different monuments, a general plan will be given, in the course of the Work, from an actual survey.

The scaffold shown in this View was erected under the direction of Mr. Sterne, architect to the Apostolic Chamber, with a view of upholding the ancient part of the Arch while he removed the more modern encumbrances; intending either to leave the former standing alone, or to assist in supporting it, by restoring the general mass of the ancient building, but using travertine stone in his work, to distinguish it in its appearance.

This scaffold was useful to us in taking part of the measurements and geometrical drawings, which we shall now proceed to explain. They have constituted the principal labour and expense of the Work, neither having been spared to render them correct. By the kind assistance and orders of the Marquess Canova, who has the direction of all the monuments of antiquity, we obtained leave to erect scaffolds to each; and every facility was afforded us in prosecuting our studies. It is in consequence of the solicitations of many of our friends, that we are induced to lay them before the public, to whom we hope they may be useful and interesting. At the same time, we cannot but feel great anxiety as to their reception.









ARCH OF TITUS IN ROME

From a drawing by Mr. G. Kneller









Arch of Titus, Rome.







## PLATE III.

## PLAN AND ELEVATION OF THE ARCH.

IN PART RESTORED.

IN this Plate are given the plan and elevation, showing the proportion of the Arch when it was complete. The whole mass,—restoring the attic cornice, of which there are, however, no remains,—will be found very nearly a square. The attention of the ancients to geometrical figures, in the general proportions of their buildings, is evident in most of them; and even extends to the more minute parts. Thus we find, generally, that the cornices of their best examples are equal in projection to their height; and the different members composing them are very frequently made to follow the same rule.

The opening, or archway, is an exact square to the springing of the archivolt: consequently, a square and half in the whole aperture; not a double square, as described by Serlio. The pedestals are in height nearly half the opening of the Archway, which is asserted by Palladio\* to have been a rule observed by the ancients, in some instances: they thus become a third of the order, *including* the entablature. The entablature is a quarter of the height of the column, including the zocle under its base. The attic is very lofty, being nearly half the height of the order.

The modillions are not precisely over the columns; and the members of the entablature are not set out regularly, or plumb, relatively one with another.

Here are shown the authorities to prove, that the outer columns were placed on the angles, returning both ways; which was difficult to be decided until lately, when some of the modern walling was removed, by Mr. Sterne, for the repair or reinstatement of the edifice alluded to in the preceding page. Serlio appears to have had the same means of judging; and Desgodetz is incorrect in the manner in which he represents it. The base moulding of the pedestal was found to proceed along the flank at A, at the distance drawn from the central archway, without any break; and by setting out the angular column equidistant

\* Book I. cap. 19. "In order that the architect may have a perfect knowledge of pedestals, and be able to use them upon all occasions, it is to be observed, that the ancients made them sometimes square, equal in height and width, as in the Arch of Leoni, at Verona. These I have given to the *Doric* order, because it requires solidity. They sometimes made them by taking the measure from the opening, as in the Arch of Titus, in Rome, and that of Trajan, over the port of Ancona, where the height of the pedestal is half the void of the Arch, which kind of pedestal I have placed to the *Ionian* order. They sometimes took them from the height of the column, as an Arch that was erected to the honour of Augustus Cæsar, at Susa; in the Arch of Pola, and the Amphitheatre at Rome, in the *Ionian* and *Corinthian* orders; in which edifices the pedestals are one-fourth of the height of the column, as those observed in the *Corinthian* order. In the Arch of Castel Vecchio, at Verona, which is exceedingly beautiful, the pedestal is a third of the height of the column, as I have placed it in the *Composite* order. These are the most beautiful forms of pedestals, and such as have a fine proportion to the other parts: but pedestals that exceed a third part of the columns may be seen in the Arch of Constantine, at Rome, where the pedestals are two-fifths of the height of the columns; and it was observed, in almost all the ancient pedestals, to form the base twice as thick as the cymatia, as shall be seen in my *Book of Arches*."—We have to regret that this book never appeared.

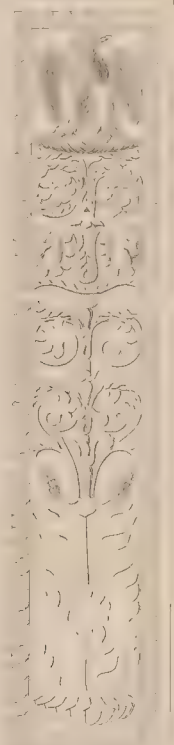
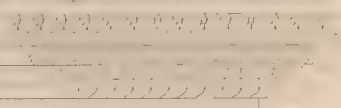
from the opening in the piers on each side of the Arch, the proper space remains for the projection of bases, &c.

That the pedestals continued, to the extent of these two columns, without a break, there can be no doubt. The cramp-holes, which secured the marble, remain in the top of the base moulding, which runs straight through; and the inner joint of the marble die, now remaining, is not equidistant from the centre of the columns with the other side of it. There is no evidence as to whether the upper moulding of the pedestal ran in an uninterrupted line; but it most probably did. The mouldings of the bases are continued through the pier, on the authority of those at Ancona, Beneventum, Pola, &c.; and the termination of the opening between the columns is set out, to the best of our judgment as to its probable proportion, the upper part only of the architrave now remaining.

By the plan it will be seen, that the columns project nearly one half of their diameter on the side toward the archway, but that the pier recedes farther on the other side, as appears more clearly in Plate V. This does not seem to have been remarked by Serlio or Desgodetz; for the former asserts, that they project three quarters of their diameter; while the latter affirms, that they project only one half.

The archivolt being ornamented only in a small part to the right of the key-stone, may serve to prove, that the custom of the ancients was to cut many of the ornaments after the building was erected.

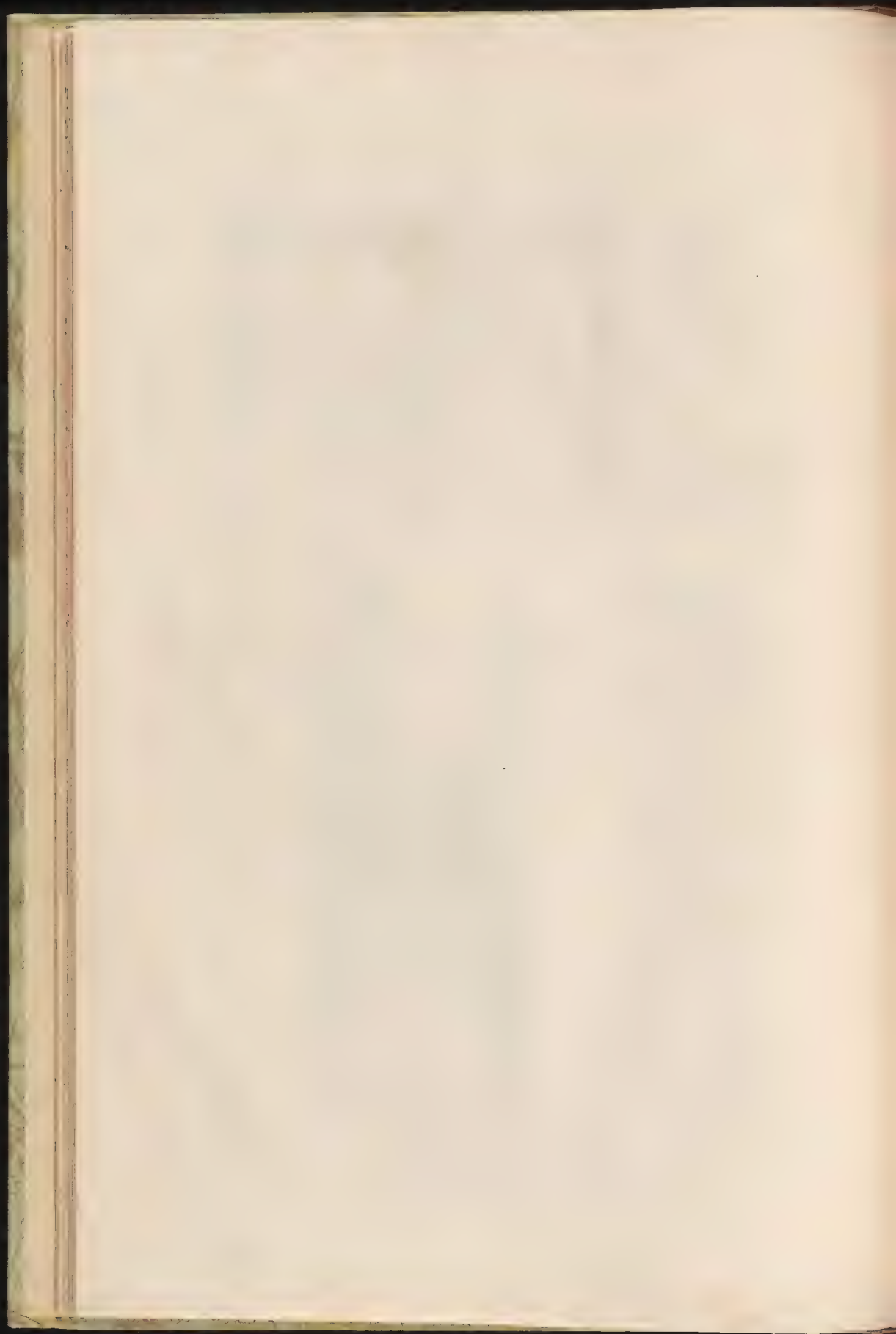




THE ARCHITECTURAL DETAIL







## PLATE IV.

## SECTION OF THE ARCH, AND PART OF THE COFFERS IN THE SOFFIT

TO A LARGER SCALE.

In this section the more modern brick erection over the attic is omitted. The entablature of the western façade is entirely destroyed.

The depth of the masonry of the Arch, which is all formed solid to the level of the top of the key-stone, is here seen, and the bold relief of the apotheosis in the centre. The key-stone is in two blocks of marble. The bas-relief shown in this section is the northern one, and represents the triumphal procession of the Emperor in his car, led by the Goddess Rome.

The entablature and attic to the right are perfect, and composed of four blocks of marble, as represented in the Plate. From the three lower courses on the left agreeing in height with the opposite ones, it may be inferred that they are the original blocks, despoiled of their external mouldings. The void over the Arch is now of the irregular form here represented.

The soffit of the Arch is exuberantly ornamented; it is divided into eighty-two coffers, and there is in the centres of them a great variety of roses in very bold relief: a few of the specimens may be seen in Plate VIII. The space of the nine central coffers is occupied by the apotheosis of Titus, surrounded by a margin or band of oak leaves. There is also a row of ornaments at the foot of the Arch, containing two roses under each coffer.

The impost moulding is richly ornamented, except the part between the pilasters, which is plain\*. The faces of the pilasters are ornamented by a repetition of scrolls of foliage springing from a central stem, which rises at the bottom from a bold leaf, and is terminated by an eagle: there appears to have been much fancy exerted in the decoration of these with various devices; but they are much mutilated: most of the varieties now discernible are collected in this Plate, consisting of birds, animals, and leaves. The foliage in the soffit of the archivolt is particularly graceful.

\* Desgodetz enriches the impost moulding between the pilasters, which is not the case: he is incorrect in saying that base moulding does not break round the pilasters.

## PLATE V.

THE ENTABLATURE, WITH THE BASE AND CAPITAL OF THE COLUMNS;

ALSO THE MOULDINGS OF THE PEDESTALS AND ATTIC.

SERLIO's critique on this order is so apposite, and accords so well with our own remarks, that perhaps we cannot do better than give it in his own concise manner:—

“ It would be a great fatigue and confusion to the writer, as well as to the reader, were I to describe, member by member, all the parts of the ornaments; so that, as they have been minutely measured by feet, minutes, and parts of minutes, the prudent reader, with his compasses in his hand, can discover their proportions. It is very true that the ornaments of the greater part of the arches of Rome are far from the rules of Vitruvius; and this I consider to proceed from the said arches being made from the spoils of other edifices; and also, perhaps, because the ancients were licentious, not having much respect for things for the use of triumphs, and perhaps built in haste\*. The cornice, in my idea, is licentious, for several reasons. First, it is too high in proportion to the architrave; besides which, there is too great a number of members, and particularly the modillions and dentels, which in one and the same cornice, are reprobated by Vitruvius. Nevertheless, it is very well worked, and particularly the cima above. Had I a similar cornice to make, I should observe the following order:—I would make the cima smaller, and the corona larger; the modillions as they are; I would not cut the dentel band, but leave the cima at bottom as it is. The architrave of this example pleases me exceedingly. The impost of the Ach is truly rich with members; indeed it is so rich, that the one confounds the other; and if the members were so divided that one should be sculptured and the adjoining one plain, I should praise it more: and in this the architect who restored the Pantheon was very judicious, because in his ornaments we do not see such confusion. The work under the Arch is well divided, and the members do not confuse each other. It may appear to some that I am too bold in passing my judgment on these things, being executed by the ancient Romans, who were considered so learned: but in this case they must take my expressions in good part, because it is one thing to imitate exactly the ancient examples as they stand, and another to know how to make an election of the beautiful, with the authority of Vitruvius, and discard the bad. It certainly is the most difficult part for the architect not to mistake, as many do, who, obstinate in their opinions, follow the things they have seen in Rome, and say, the ancients have done so; and with this they content themselves, without any other reason. Some also say of Vitruvius, that he was but a man, and that they are also men capable of making new inventions; forgetting that Vitruvius confesses to have learnt from many learned men of his time, as well as by reading of, and seeing the works of others.”

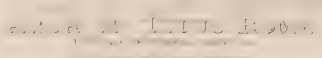
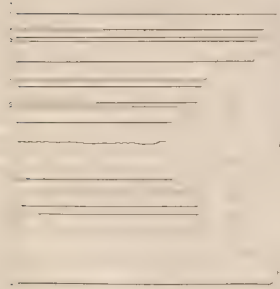
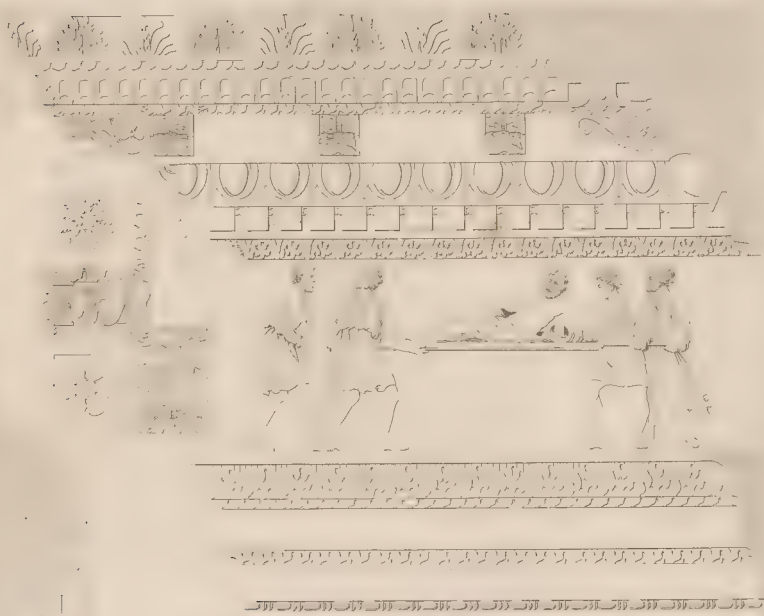
Milizia also remarks, “ the impost and cornice are too much loaded with ornament, which, with the dentels and modillions, take away all repose from the eye.”

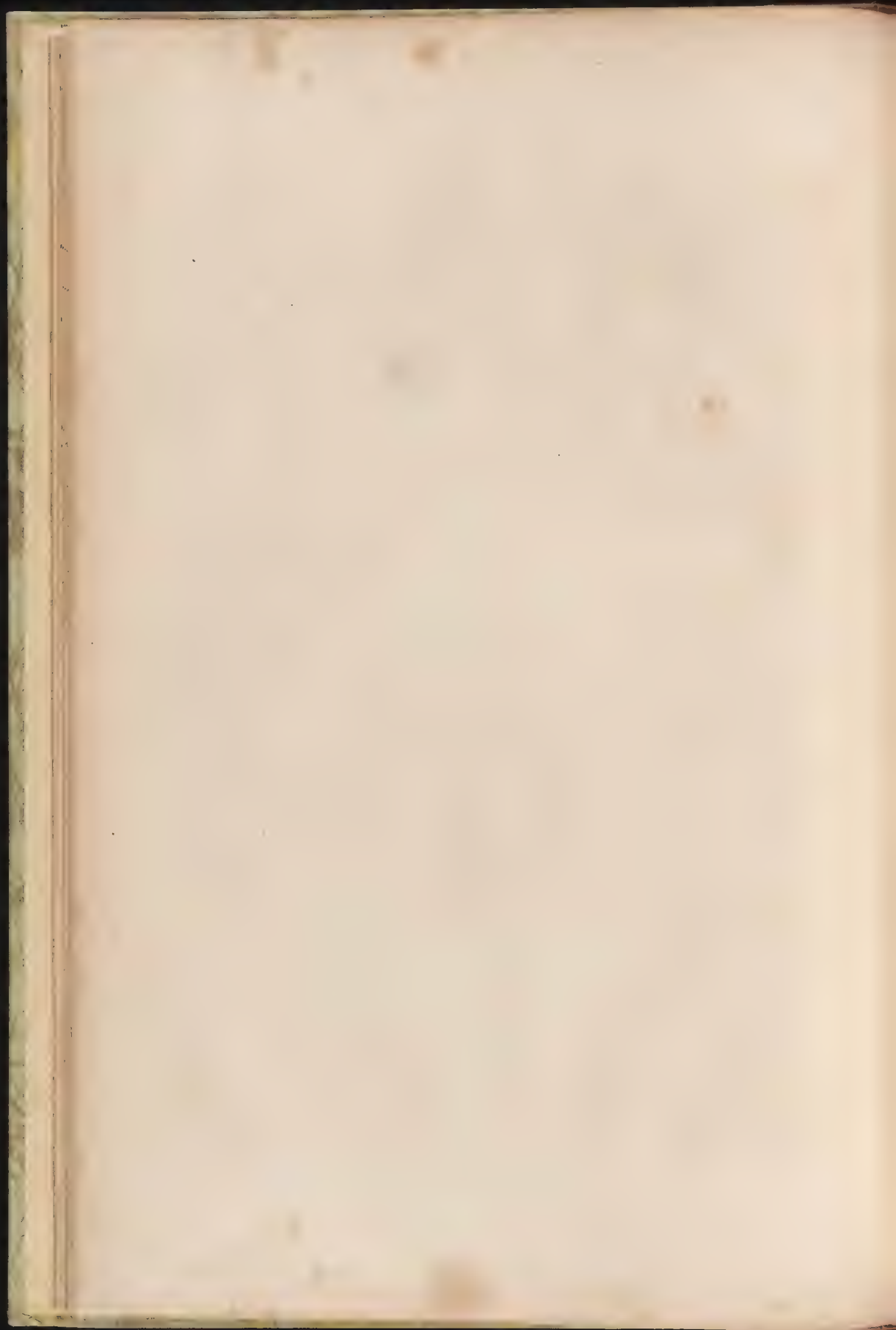
\* These general observations will apply to the Arch of Constantine, but not to the one which we are now illustrating.

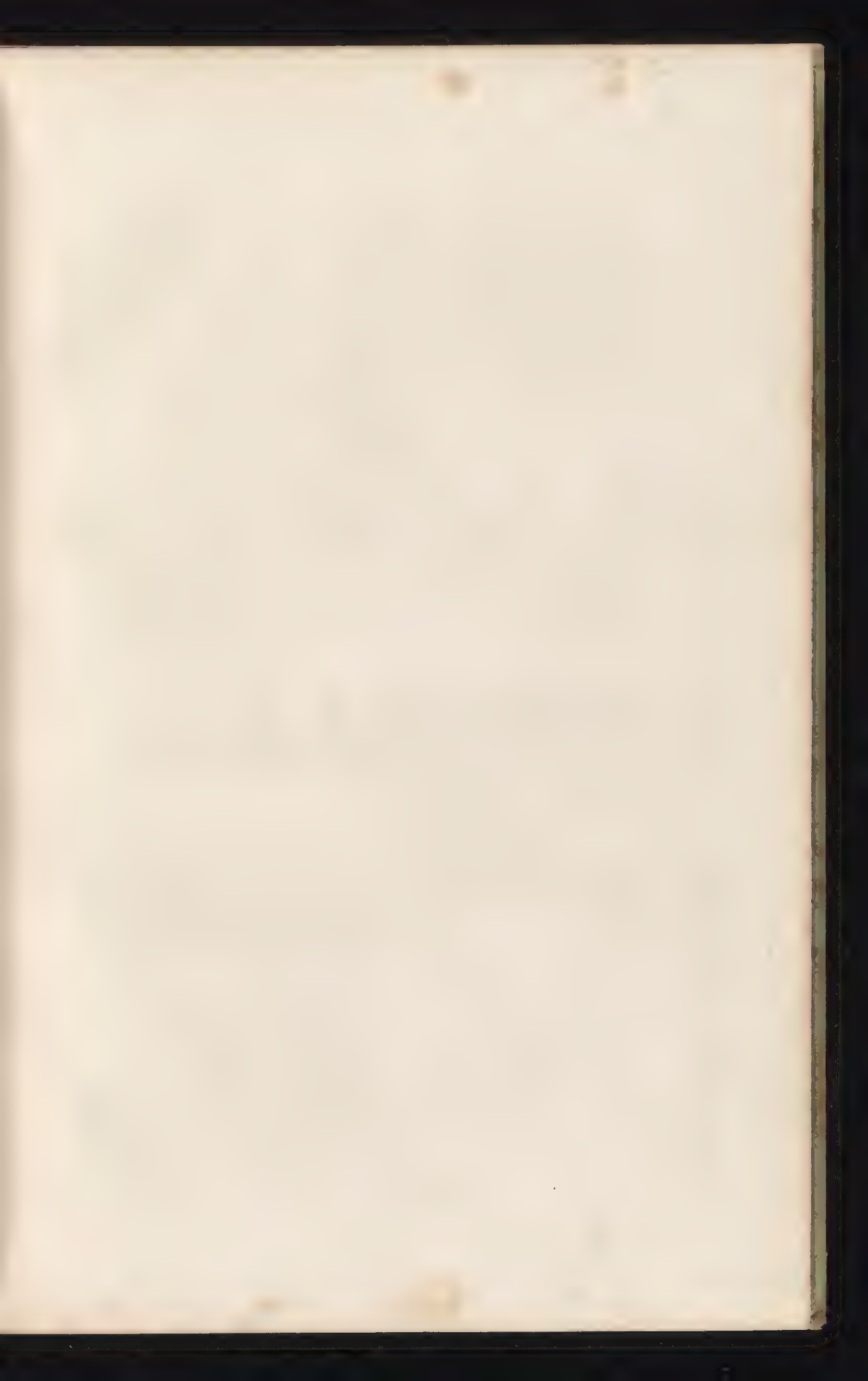


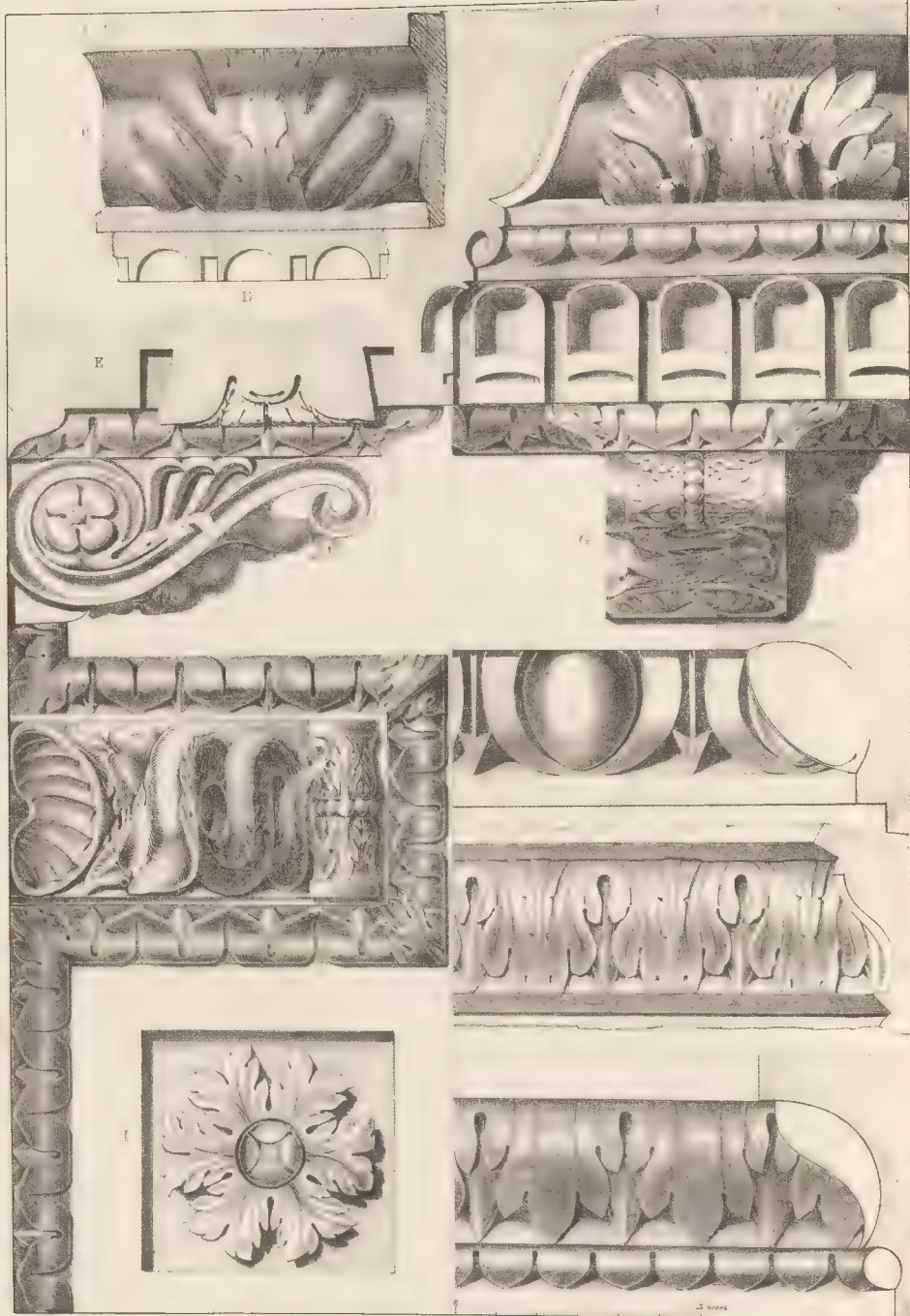












# ARCH OF TITUS. ROME.

The various Members of the Entablature are half their actual size.

London: Published by Longman & Co. Paternoster Row 1 Jan. 1831.  
Printed by G. W. & Co. at the Press.







## PLATE VI.

## THE DIFFERENT MEMBERS OF THE ENTABLATURE,

ONE HALF THEIR ACTUAL SIZE\*.

THE cimatium of the cornice A is much mutilated, as here shown; but sufficient remains to decide the character of its ornaments, which consisted of separate leaves, each seven inches in extent; with honeysuckles in them alternately, as at B. Serlio particularly eulogizes this moulding and its ornaments.

The front of the corona C is very deeply and minutely cut, as appears by the section of that ornament, D. It is difficult to imagine what these ornaments are intended to represent, but they are found in many of the Roman examples as decorations for this member, though they vary a little in their forms and proportions.

E is the section of the soffit of the corona, and I the plan of the same; the coffers are deeply sunk, and have a variety of flowers in them: one of the specimens is here shown, and two more in Plate V.

The modillions are peculiarly fanciful and pleasing in their design; the introduction of fish entwining together, instead of the leaves usually placed as ornament and apparent support to the modillion, may have some reference to the naval part of the conquest commemorated by this Arch.

F is the representation of the side, G of the front, and H the plan of the modillion.

The oves, K, are very deeply cut and relieved; the rims are plain on their face, that is, without the flute observable in many other examples.

The lower member of the cornice L has a peculiar character of leaf, very graceful in its forms.

M, the upper member of the architrave, has also a peculiar, though different character from the last member, the face being nearly smooth, with no stalk indicated, and but slightly raised veins at the eyes of the leaves. This moulding is also much approved by Serlio.

By the sections of these mouldings and ornaments, and that of the cornice, Plate V., will appear the bold manner in which they are relieved; and it may be generally remarked, that the outer contour of the ornament, which always takes the curve of the moulding, is reversed, for the back line of undercutting or relief, in the spaces between the ornaments. The depth of shade produced by this system occasions a great degree of effect, and the labour is by no means lost.

\* It is our intention to give the parts of every edifice one quarter their actual size, to enable the reader to form a general comparison; but the rule is here departed from, in consequence of the minute scale of them in this example.

The method adopted in setting out the ornaments in most of the buildings of Rome, and particularly in this, is worthy of observation. At the division of every small leaf, or subdivision of larger ones, a bold circular deep hole is bored with a drill, which gives a very remarkable decision to the character of the foliage, though performed in so simple a way. It may be inferred that this method was continued in all the deep cuttings of division to the ornaments and foliage, from its causing less jarring, and, consequently, less risk of breaking the marble, in removing the small angles that are then only left. This method is practised by the most eminent sculptors of the present day: and indeed, in the works of those periods when art was on the decline, we see similar holes, though less decided, and the spaces not cleared away, yet forming, at little distances, the mark or contour on the ornaments. This, with the degree of rudeness in the sculpture, is an infallible rule for judging of the date of such works.

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### PLATE VII.

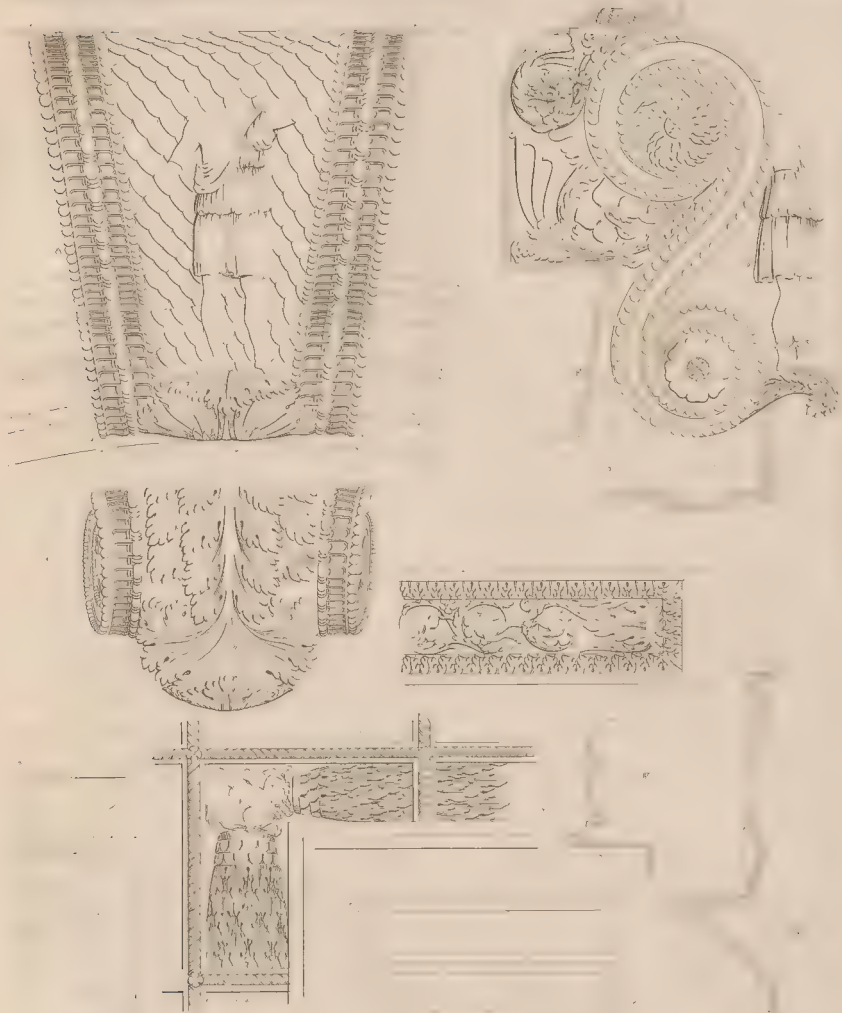
#### DETAILS OF THE VARIOUS PARTS OF THE ARCH.

A, the front; B, the side; C, the soffit of the key-stone; D, the section of the ornament at the angle of the key-stone; E, the archivolt moulding, the ornamenting of a small part only of which is began; F, the plan of the opening in the pier, on each side of the archway, with the moulding of the architrave; G, the elevation of the angle of ditto; H, the section of the same moulding, and of those in the panel over the opening; I, the band which surrounds the apotheosis; K, the section of the same; and L, the mouldings of the attic.





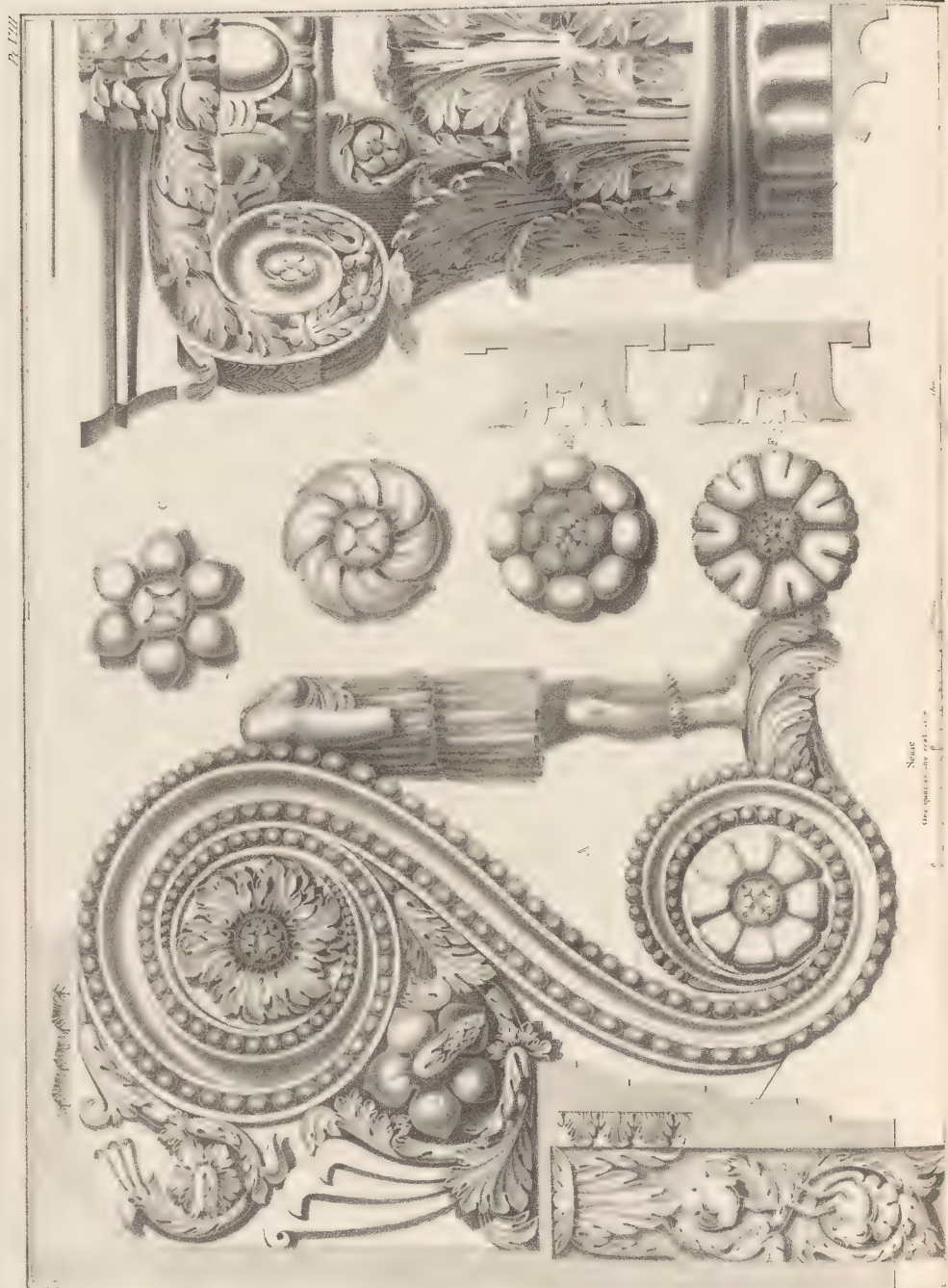




ARCH OF TITUS ROME.  
DETAILS













## PLATE VIII.

HALF THE CAPITAL OF THE COLUMNS, AND THE KEY-STONE OF THE ARCH,

ONE QUARTER THEIR ACTUAL SIZE.

ALSO SPECIMENS OF THE FLOWERS IN THE COFFERS OF THE ARCH.

THIS is supposed to have been the first instance of the use of the Composite Order. Its various parts are sufficiently perfect to complete the capital, except the turning over of the leaves. We have preferred representing them as they are. The volutes are very deeply relieved, and the ornaments finely cut, and but little raffled. The leaves have the character of the olive\*.

Palladio appears so highly to have esteemed this example, as to have selected it for his Composite Order, except the height of the volutes, which he makes smaller. He says:—

“The dimensions of the Composite Capital are the same as those of the Corinthian, but they differ in the voluta, ovolo, and fusarolo, which members are attributed to the Ionic. The method of forming it is this: From the abaco downward the capital is to be divided into three parts, as in the Corinthian; the first to be given to the first leaf, the second to the second, and the third to the voluta, which is formed in the same manner, and with the same points, with which it was said the Ionic was made; and takes up so much of the abaco, that it seems to grow out of the ovolo near the flower, which is placed in the middle of the curvature of the said abaco. The thickness of the ovolo is three parts in five of the abaco: its lower part begins parallel with the lower part of the eye of the voluta, and projects three fourths of its height, and is, with its projecture, perpendicular to the curvature of the abaco, or a little more. The fusarolo is one third of the height of the ovolo, and its projecture a little more than half its thickness, and goes round the capital under the voluta, always in sight. The gradetto (or fillet), which is placed under the fusarolo, that forms the orlo of the campana of the capital, is half the fusarolo. The body of the campana answers directly to the bottom of the flutes of the columns. I have seen one of this kind at Rome, from which I have taken my dimensions, because I thought it extremely beautiful and well contrived.”

The key-stone A is most elegant in its design, execution, and ornament. The curves of the scrolls, or volutes, are particularly graceful, and flow easily into each other: the ornament of these curves, consisting of a deeply cut hollow between two strings of beads sunk in a square, and carved so as to be almost entirely detached, has a particularly sparkling and rich appearance. The foliage is all beautifully arranged and executed.

The soffit of the architrave B is ornamented with scrolls of foliage, in which animals are entwined.

C, D, E, F, are specimens of the roses in the coffers of the great arch and sections of the same.

\* Desgodetz calls these leaves Acanthus.

## PLATE IX.

THE BAS-RELIEFS ON EACH SIDE OF THE ARCHWAY;  
AND THE APOTHEOSIS IN THE CENTRE OF THE SOFFIT OF THE ARCH.

A, The bas-relief on the north side of the archway, in which we see Titus in a triumphal car, drawn by four horses, crowned by Victory, and led by Rome symbolically represented, attended also by Senators, crowned with laurel, Lictors, &c.

B, The Procession,—carrying the spoils of Jerusalem; the golden table, cup, and silver trumpets, the golden candlestick of seven branches, &c.—passing through a triumphal Arch, adorned at the top with horses.

C, The Apotheosis of the Emperor, in the soffit of the Arch. The sculpture of these bas-reliefs is very good, and the expression of such of the countenances as remain is fine: they are, however, much mutilated. The parts thus defaced are restored from Santi Bartoli's representations of them when they were more perfect.

## PLATE X.

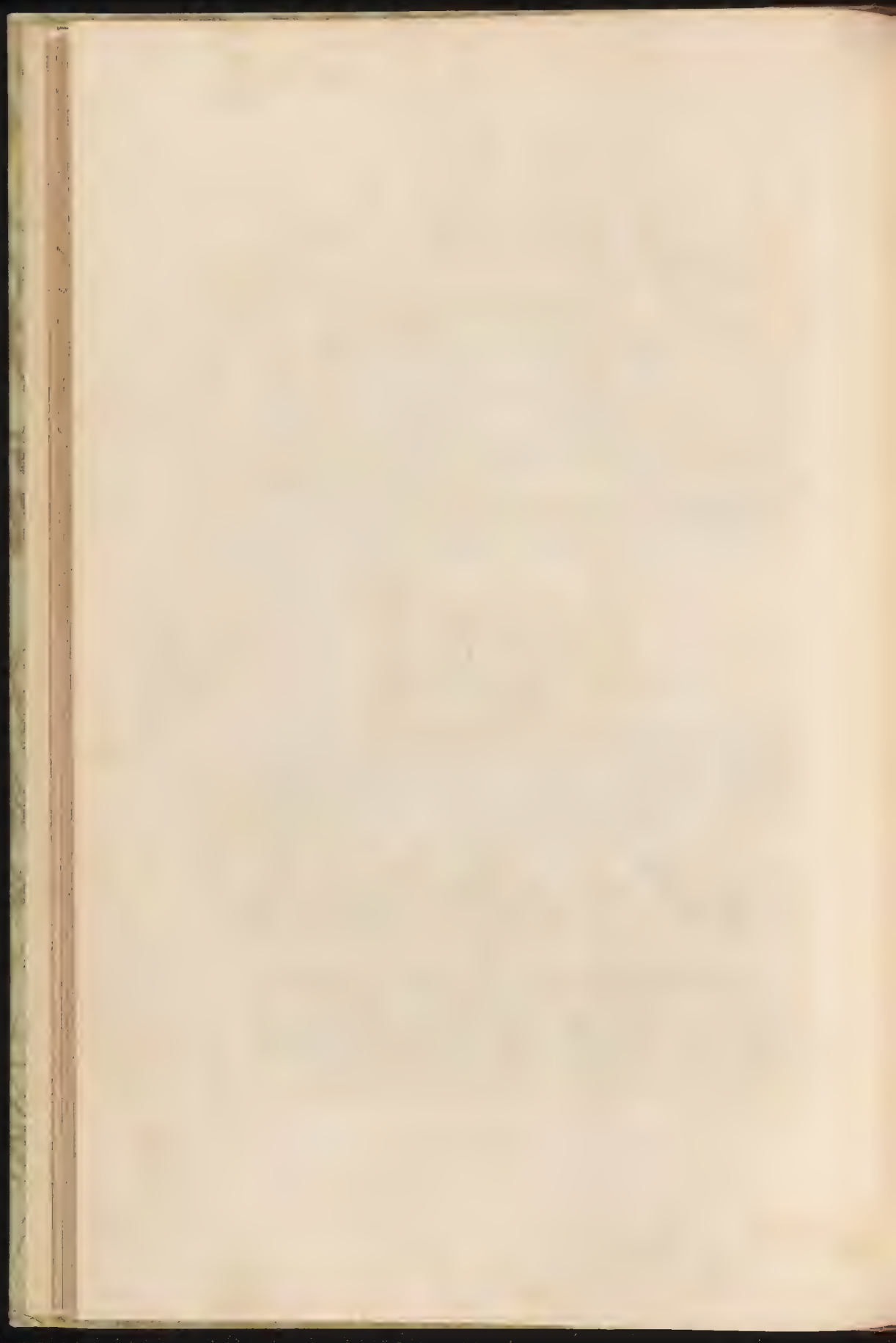
THE ALTO-RELIEVO PROCESSION IN THE FRIEZE,  
ON THE EAST FRONT OF THE ARCH.

THIS Plate represents all the figures which remain, of the procession to sacrifice, sculptured in high relief on the frieze of the East front. The men are 16 inches in height, and wholly relieved from the line of the frieze; to which they are attached by only a small part of the marble being left, not visible from below. The blocks of marble on which the figures remain are here given: their respective dimensions may be seen by the scale; and a reference to the view, Plate I., will explain their situation. A, is the commencement of the train; B, the centre, over the key-stone; C, the termination to the left.

The following particulars of this grand pageant, as related by Josephus, will perhaps be interesting to the reader, as they contain a very minute account of it by an eye-witness. They will serve to illustrate the Plates IX. and X. better than any other method; and at the same time explain the magnificence of a Roman triumph.

“ So Titus took the journey he intended into Egypt, and passed over the desert very suddenly, and came to Alexandria, and took up a resolution to go to Rome by sea. And as he was accompanied by two legions, he sent each of them to the places whence they had before come; the fifth he sent to Mysia, and the fifteenth to Pannonia: as for the leaders of the captives, Simon and John, with the other 700 men, whom he had selected out of the rest, as being eminently tall and handsome of body, he gave order that they should be soon carried to Italy, as resolving to produce them in his triumph. So when he had a prosperous voyage to his mind, the city of Rome behaved itself in his reception, and their meeting him at a distance, as it did in the case of his father. But what made the most splendid appearance in Titus's opinion was, when his father met him, and received him; but still the multitude of the citizens conceived the greatest joy,

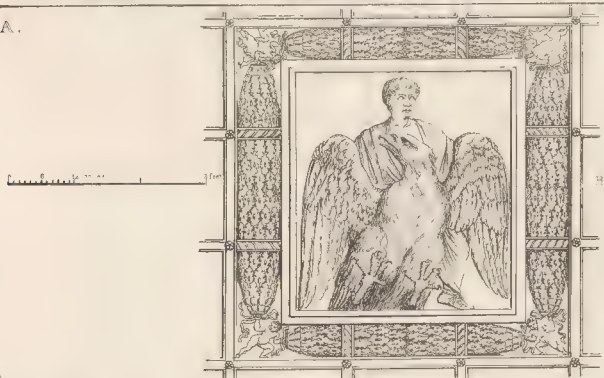








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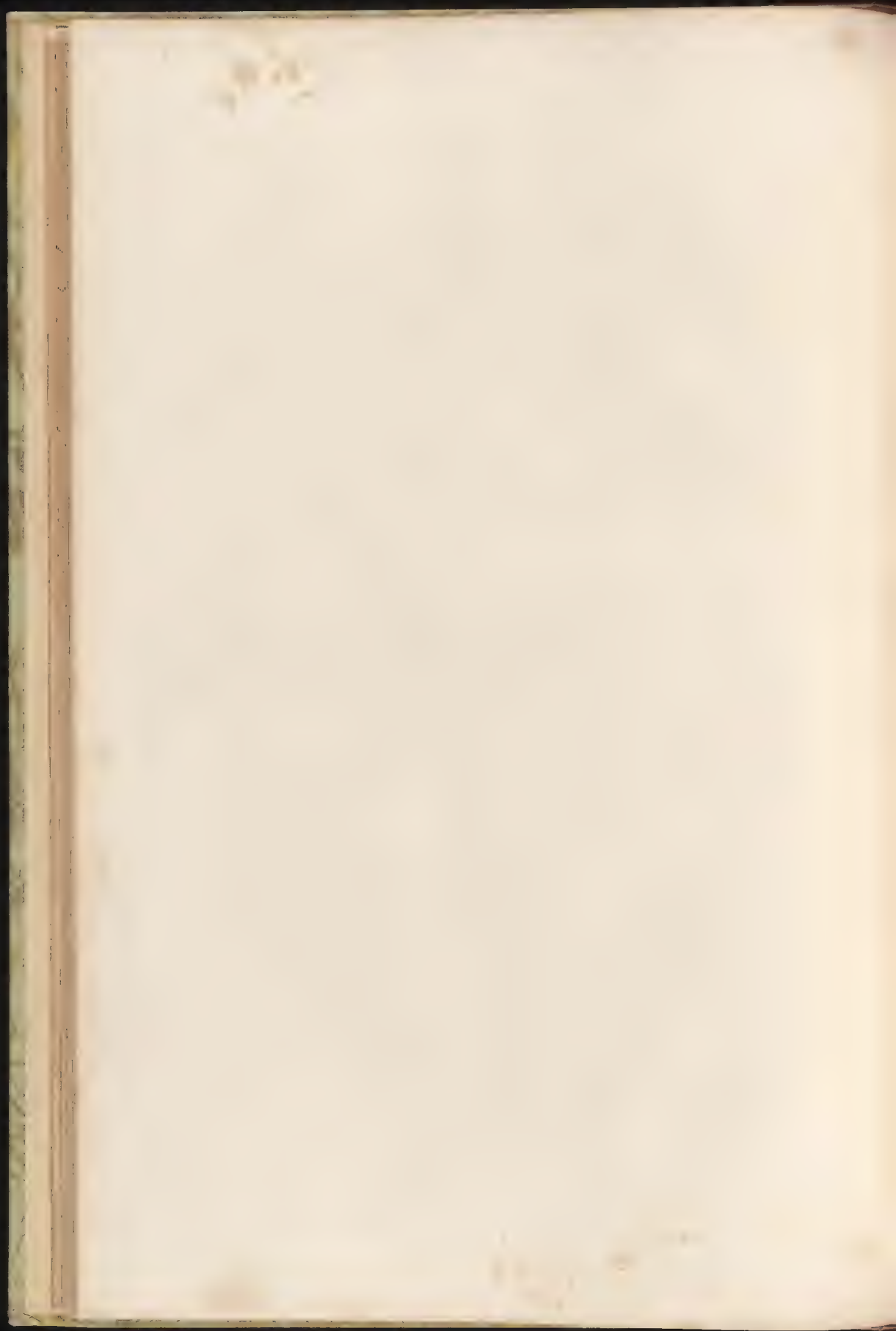


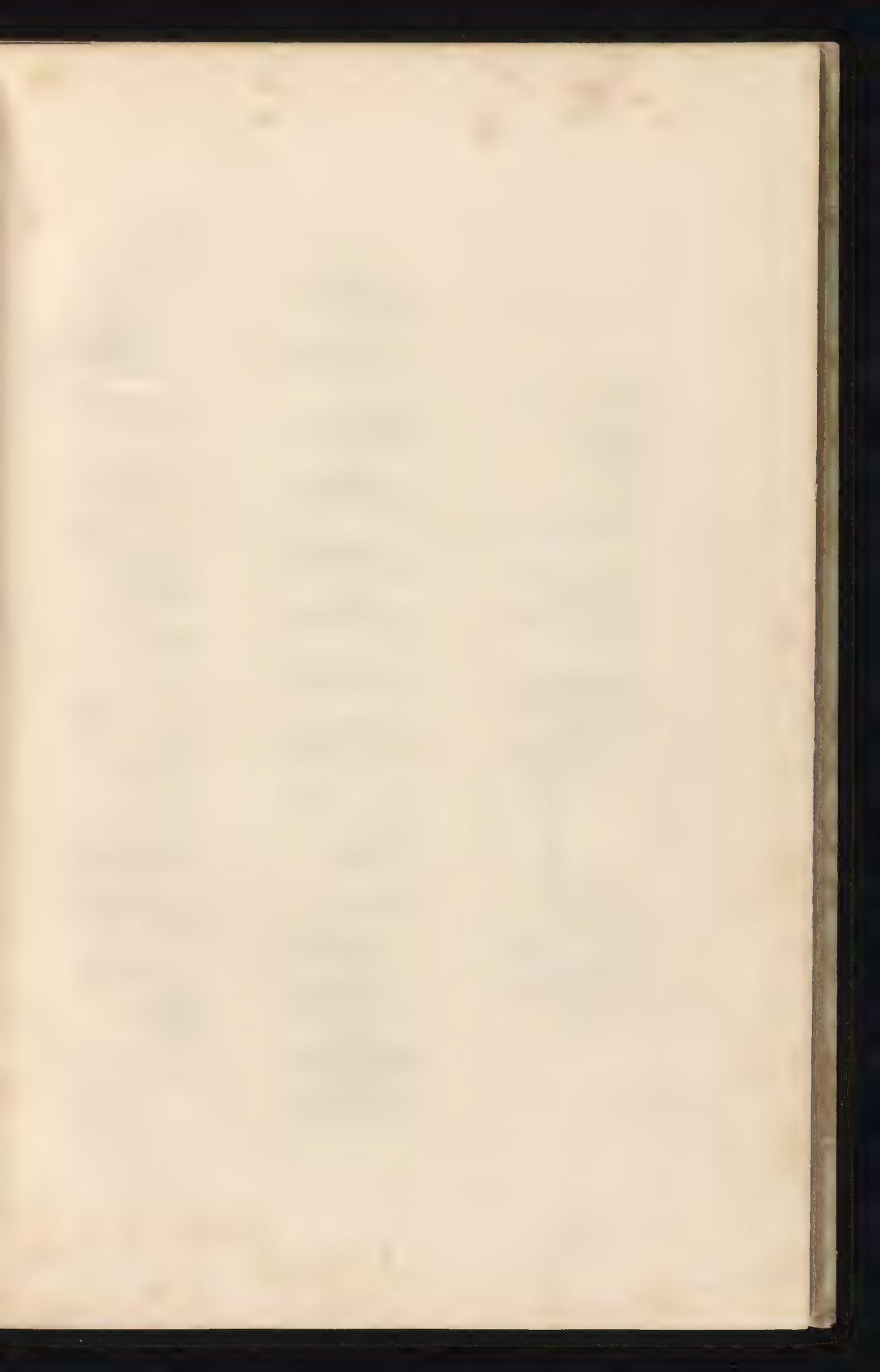
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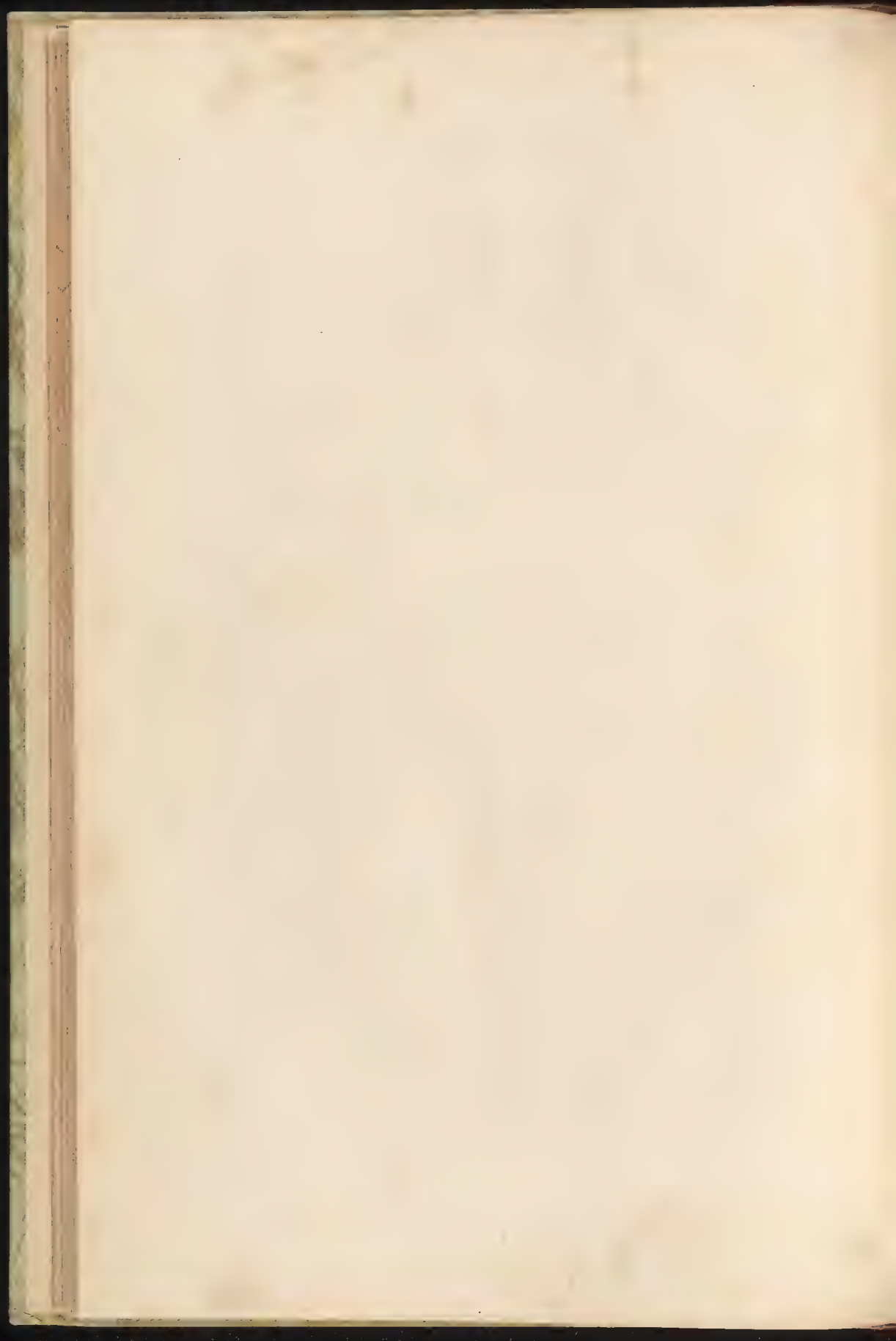


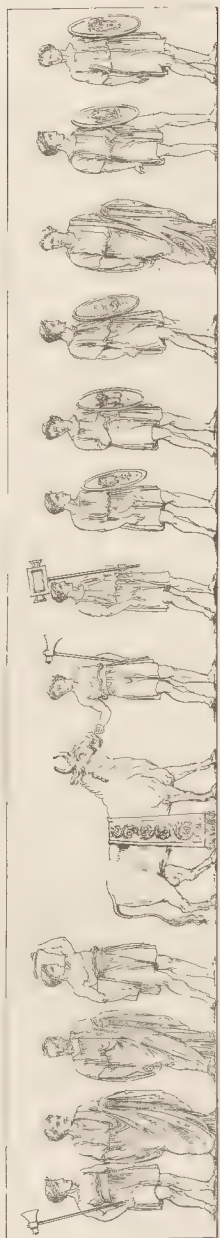
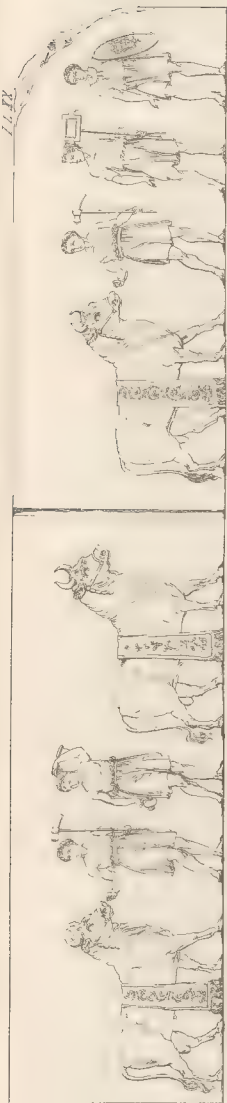
ARCH OF TITUS, ROME.

Arch of Titus, Rome. -  
Arch of Titus, Rome. -





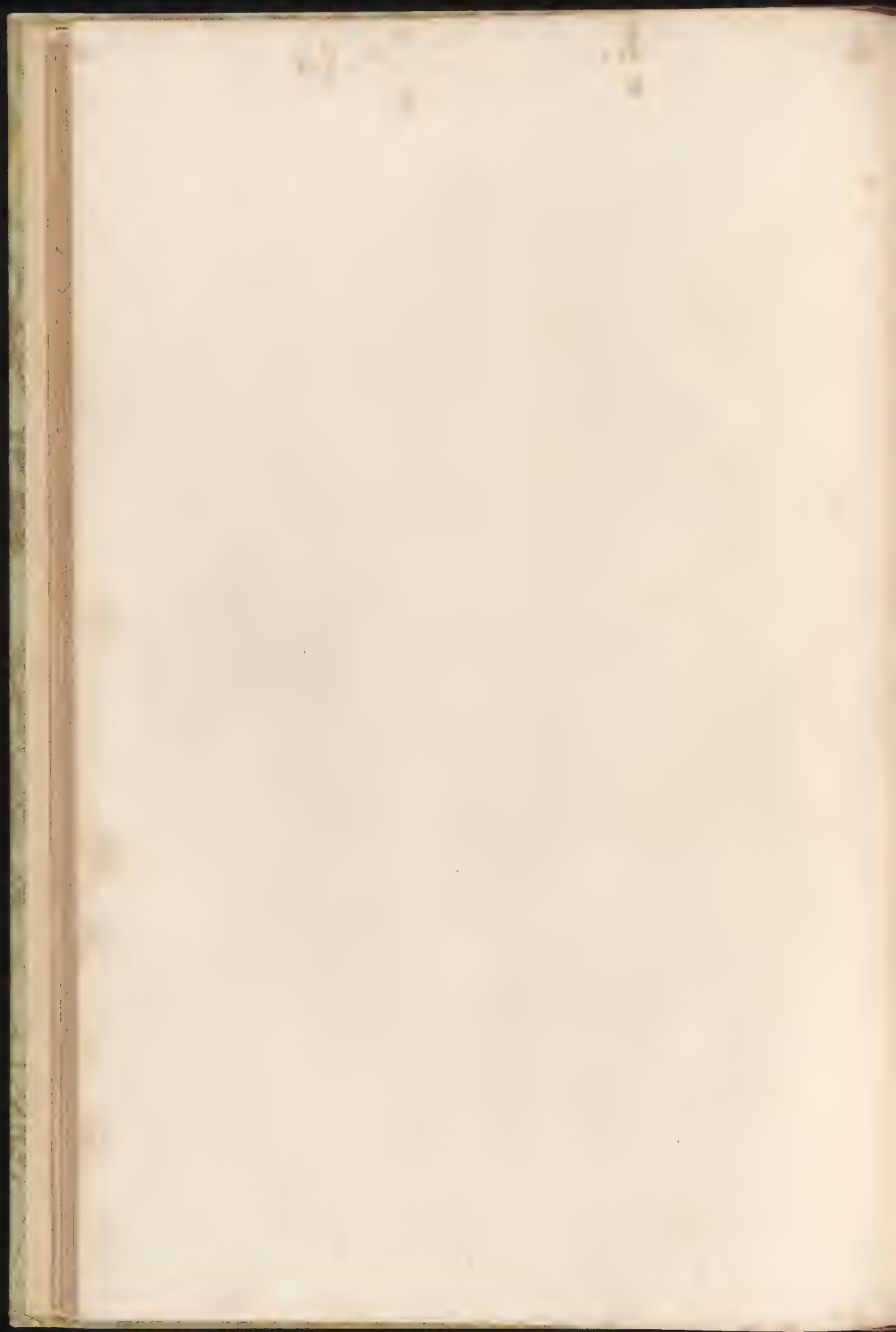




ARCH OF TITUS, ROME.

Arch of Titus, Rome. (See page 100.)





when they saw them all three together, as they did at this time; nor were many days overpast when they determined to have but one triumph, that should be common to both of them, on account of the glorious exploits they had performed, although the Senate had decreed each of them a separate triumph by himself. So, when notice had been given beforehand, of the day appointed for this pompous solemnity to be made on account of their victories, not one of the immense multitude was left in the city, but every body went out so fast as to gain only a station where they might stand, and left only such a passage as was necessary for those that were to be seen to go along it.

"Now all the soldiery marched out beforehand by companies, and in their several ranks, under their several commanders, in the night, and were about the gates, not of the upper palaces, but those near the temple of Isis; for there it was that the Emperors had rested the foregoing night. And as soon as ever it was day, Vespasian and Titus came out, crowned with laurel, and clothed in those ancient purple habits, which were proper to their family, and then went as far as Octavian's walks; for there it was that the Senate, and the principal rulers, and those that had been recorded as of the equestrian order, waited for them. Now a tribunal had been erected before the *cloisters*, and ivory chairs had been set upon it, when they came and sat down upon them. Whereupon the soldiery made an acclamation of joy to them immediately; and all gave them attestation of their valour, while they were themselves without their arms, and only in their silken garments, and crowned with laurel; then Vespasian accepted of these shouts of theirs; but while they were still disposed to go on in such acclamations, he gave them a signal of silence. And when every body entirely held their peace, he stood up, and covering the greatest part of his head with his cloak, he put the accustomed solemn prayers; the like prayers did Titus put up also: after which prayers Vespasian made a short speech to all the people, and then sent away the soldiers to a dinner, prepared for them by the Emperor. Then he retired to that gate which was called the gate of the pomp, because pompous shows do all go through that gate; there it was that they tasted some food; and when they had put on their triumphal garments, and had offered sacrifices to the gods that were placed at the gate, they sent the triumph forward, and marched through the Theatres, that they might be more easily seen by the multitude.

"Now it is impossible to describe the multitude of the shows as they deserve, and the magnificence of them all; such indeed as a man could not easily think of, as performed, either by the labour of workmen, or the variety of riches, or the rarities of nature; for almost all such curiosities as the most happy men ever get by piece-meal, were here one heaped upon another, and those both admirable and costly in their nature; and all brought together on that day, demonstrated the vastness of the dominions of the Romans; for there was here to be seen a mighty quantity of silver, and gold, and ivory, contrived into all sorts of things, and did not appear as carried along in pompous show only, but, as a man may say, running along like a river. Some parts were composed of the rarest purple hangings, and so carried along; and others accurately represented to the life, what was embroidered by the arts of the Babylonians. There were also precious stones, that were transparent; some set in crowns of gold, and some in other devices, as the workmen pleased: and of these such a vast number were brought, that we could not but thence learn, how vainly we imagined any of them to be rarities. The images of the gods were also carried, being as well wonderful for their largeness, as made very artificially, and with great skill of the workmen; nor were any of these images of any other than very costly materials; and many species of animals were brought, every one in their own natural ornaments. The men also who brought every one of these shows were great multitudes, and adorned with purple garments, all over interwoven with gold: those that were chosen for carrying these pompous shows, having also about them such magnificent ornaments, as were both extraordinary and surprising. Besides these, one might see that even the great number of the captives was not unadorned; while the variety that was in their garments, and their fine texture, concealed from the sight the deformity of their bodies. But what afforded the greatest surprise of all, was the structure of the pageants that were borne along; for indeed he that met them could not but be afraid, that the bearers would not be able firmly enough to support them, such was their magnitude: for many of them were so made, that they were on three or even four stories, one above another. The magnificence also of their structure afforded one both pleasure and surprise; for upon many of them laid carpets of gold. There was also wrought gold and ivory fastened about them all; and many resemblances of the war, and those in several ways, and variety of contrivances, affording a most lively portraiture of itself. For there was to be seen a happy country laid waste, and entire squadrons of enemies slain; while some of them ran away, and some were carried into captivity; with walls of great altitude and magnitude overthrown, and ruined by machines; with the strongest fortifications taken, and the walls of most populous cities upon the tops of hills seized on, and an army pouring itself within the walls; as also every place full of slaughter; and supplication of the enemies, when they were no longer able to lift up their hands in way of opposition. Fire also sent upon temples was here represented, and houses overthrown and falling upon their owners: rivers also, after they came out of a large and melancholy desert, ran down, not into a land cultivated, nor as drink for men, or for cattle, but through a land still on fire upon every side; for the Jews related that such a thing they had undergone during the war. Now the workmanship of these representations was so magnificent and lively in the construction of these things, that it exhibited what had been done to such as did not see it, as if they had been there really present. On the top of every one of these pageants was placed the commander of the city that was taken, and the manner wherein he was taken. Moreover, there followed these pageants a great number of ships; and for other spoils they were carried in great plenty. But for those that were taken in the Temple of Jerusalem, they made the greatest figure of them all; that is, the golden table, of the weight of many talents; the candlestick also, that was made of gold, though its construction were now changed from that which was made use of\*: for its middle shaft was fixed upon a basis, and the small branches were produced out of it to a great length, having the likeness of a trident in their position, and

\* See Plate IX. B.

had every one a socket made of brass for a lamp at the top of them. These lamps were in number seven, and represented the dignity of the number seven among the Jews; and the last of all these spoils, was carried the law of the Jews. After these spoils passed by a great many men, carrying the images of victory, whose structure was either entirely of ivory, or of gold. After which, Vespasian marched in the first place, and Titus followed him. Domitian also rode along with them, and made a glorious appearance, and rode on a horse that was worthy of admiration.

"Now the last part of this pompous show was at the temple of Jupiter Capitolinus, whither when they were come they stood still; for it was the Romans' ancient custom to stay till somebody brought the news, that the General of the enemy was slain. This General was Simon, the son of *Gioras*, who had been led in this triumph among the captives: a rope had also been put upon his head, and he had been drawn into a proper place in the forum, and had, withal, been tormented by those that drew him along; and the law of the Romans required that malefactors condemned to die should be slain there. Accordingly, when it was related that there was an end of him, and all the people had set up a shout of joy, they then began to offer those sacrifices, which they had consecrated in the prayers used in such solemnities; which when they had finished, they went away to the palace. And as for some of the spectators, the Emperors entertained them at their own feast: and for all the rest, there were noble preparations made for their feasting at home; for this was a festival day to the city of Rome, as celebrated for the victory obtained by their army over their enemies, for the end that was now put to their civil miseries, and for the commencement of their hopes of future prosperity and happiness.

"After these triumphs were over, and after the affairs of the Romans were settled on the surest foundations, Vespasian resolved to build a temple to peace, which was finished in so short a time, and in so glorious a manner, as was beyond all human expectation and opinion: for having now, by Providence, a vast quantity of wealth, besides what he had formerly gained in his other exploits, he had this temple adorned with pictures and statues; for in this temple was collected and deposited all such varieties as men aforetime used to wander all over the habitable world to see, when they had a desire to see one of them after another: he also laid up therein those golden vessels and instruments that were taken out of the Jewish temple, as ensigns of his glory. But still he gave order that they should lay up their law, and the purple veils of the holy place, in the royal palace itself, and keep them there."—*Josephus*, Vol. IV. page 247.

#### GENERAL REMARKS.

So much has been said in the explanation of the Plates, and quoted from far abler authorities, that little more remains for us to observe on the building now under our consideration.

It cannot but be allowed that a redundancy of ornament prevails in this Arch; yet, though it must be classed among the specimens of the decline of art, it still possesses many intrinsic merits, and affords much useful matter for adaptation to the student, when used more sparingly.

The method recommended by Serlio, of ornamenting the members alternately, would have materially improved the present fabric, now rich even to profusion.

An inventive faculty is discernible in the ornaments, and mark the Architect to have been one of great merit. The supposition that this Arch may have been erected by Trajan, has given rise to the idea, that Apollodorus, who was always employed by that Emperor, may have been the Architect of it.

It is our intention to confront the various edifices, and their parts, with the precepts laid down by Vitruvius, Palladio, and other esteemed writers on antiquity, as we proceed. The style of the Drawings and Engravings will be improved in execution, in proportion to the purity and elegance of the objects to be displayed.



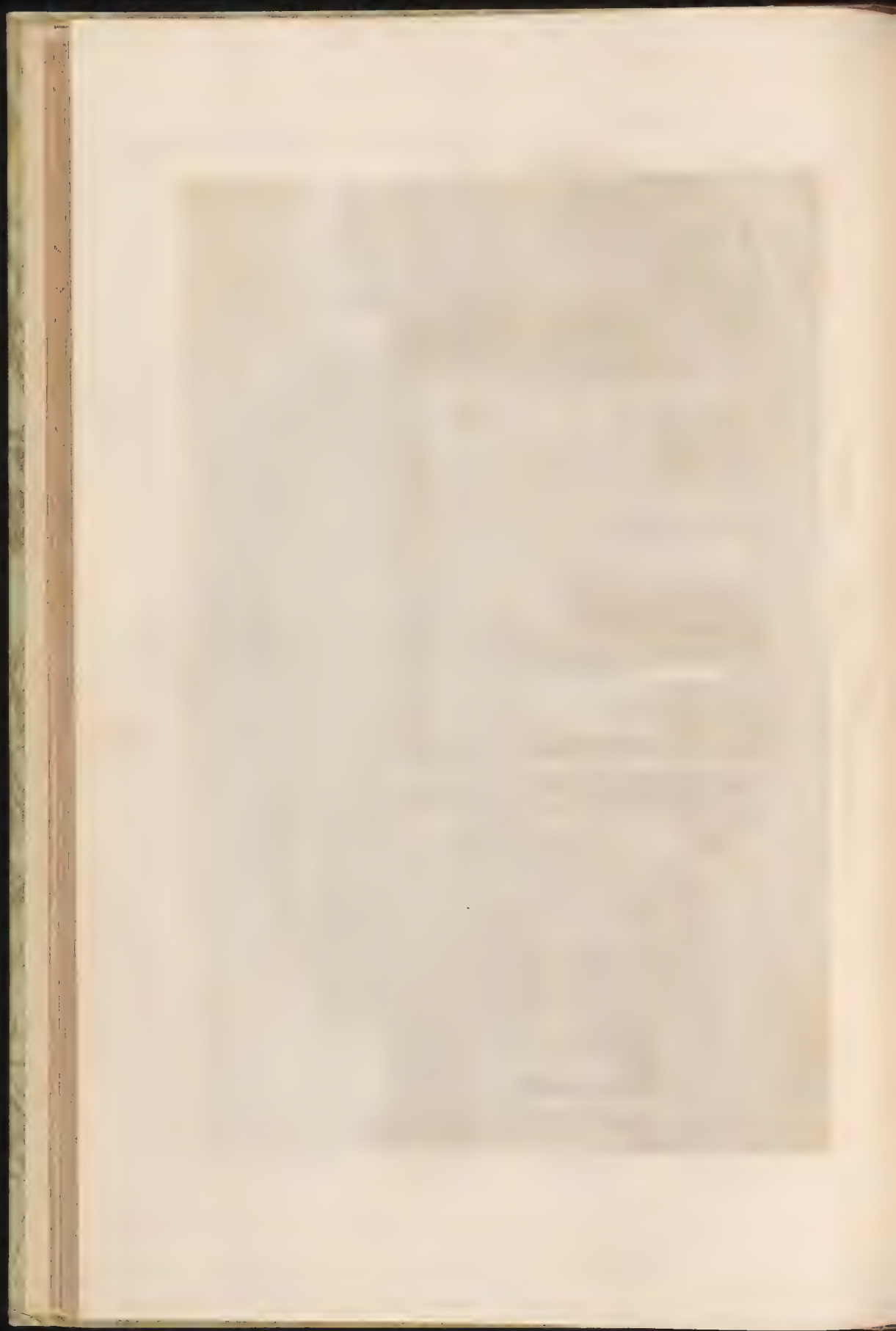




ARCH OF SEPTIMIUS SEVERVS. ROME.







OF  
THE TRIUMPHAL ARCH OF SEPTIMIUS SEVERUS.

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PLATE XI.

VIEW OF THE EAST SIDE OF THE ARCH,  
TOWARD THE ROMAN FORUM.

PROCEEDING from the Arch of Titus, which was described in the first Number of this Work, and pursuing the course of the Sacred Way, we find on the west side of the Forum, and at the foot of the Capitoline Hill, the Arch of Septimius Severus. It is constructed of white marble, and has three apertures or openings, communicating with each other by lateral arches.

By the inscription on the attic we are informed that the Senate and Roman People dedicated this Triumphal Arch in honour of the Emperor Septimius Severus, for the several victories obtained by him in the East, in conjunction with his two sons, Caracalla and Geta.

Spartianus relates that Caracalla's hatred towards his brother occasioned him to erase Geta's name from all public monuments; and this is confirmed by Fontanini, who discovered that the fourth line, "*optimis fortissimisque principibus*," was sunk below the ordinary surface of the marble; and by more careful observation he found the holes of the cramps that secured the original inscription, and traced it to have been "*Et Publio Septimio Getæ Cæs. Pontif.*" A similar erasure of the name, and also of a bas-relief of the figure of Geta, is observable in the Goldsmiths' Arch.

This Arch is decorated with four fluted columns on each front of the Composite Order, detached from the building and placed on pedestals having pilasters behind them, and supporting a rich entablature, over which is an attic extending uninterruptedly in one panel to the outer columns.

Between the pilasters are bas reliefs, which, though of bad design, not having the advantage of perspective in their distribution, and executed in rather an inferior manner,

yet are very interesting, as they represent the successful expeditions of Severus against the Parthians, Arabians, &c.; and the events recorded on them may be clearly traced by reference to the accounts of ancient authors\*.

On both faces of the Arch, above the principal opening, are two winged Victories, each bearing a trophy in their hands. Two Genii also, holding symbols, intended perhaps to represent the Seasons. There are four River Gods above the side Arches, two of which are bearded, and two not: the pedestals are panelled, and have bas-reliefs of captive Parthians, &c.†

The vaults of this Arch are ornamented with coffered, filled with roses of different designs, and well sculptured; the central Arch has one hundred and fifty of these coffers; the side Arches one hundred and thirty-five; and the Arches of communication forty-eight.

In the pier on the south side is constructed a marble staircase, which leads to the top, where, as various medals show us, were formerly placed the Statues of the Emperor, with his sons, Caracalla and Geta, in a chariot drawn by four horses, with a horse and foot soldier on each side. Lucan says, that Septimius did not accept this Triumph, being too ill with the gout to admit of his standing in his car.

Tertullian‡ affirms that he was at Rome, and saw the magnificence of the gems used in the Triumph of Severus.

The bas-reliefs and sculptural ornaments are very much mutilated, partly occasioned by attaching various buildings to the sides of the Arch. The Church of S. S. Sergio è Bacco, together with many dwellings, were pulled down when Charles V. visited Rome. But the most probable cause of the decay was the softness of the saline marble with which this Arch is constructed. The Emperor Nero is said by Venuti to have been the first who occasioned its introduction into Rome. We do not observe the same decay and corrosion in the other Triumphal Arches, as they are built of Paros marble, which is much more hard and durable.

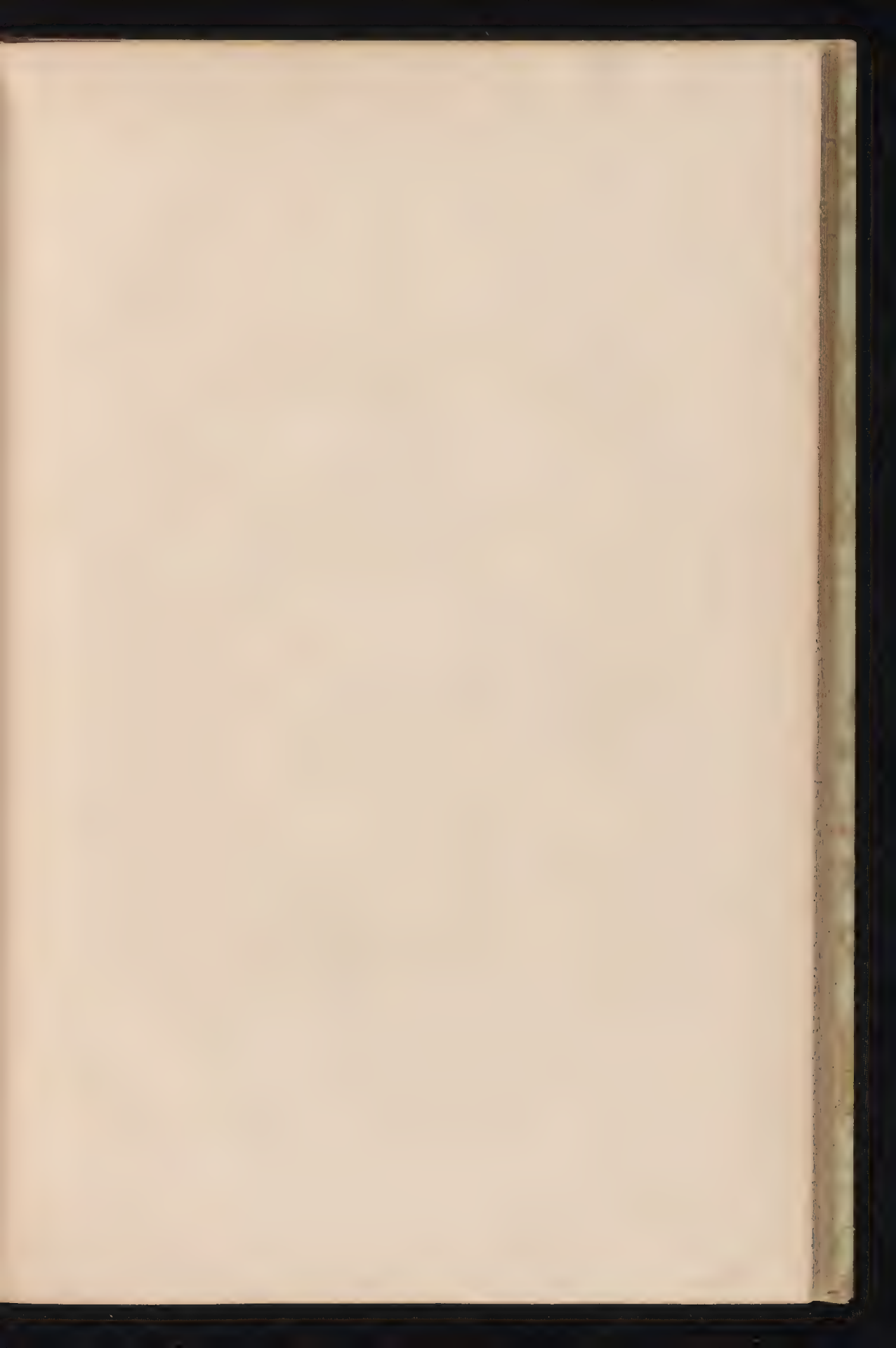
A modern inscription on the flank of this Arch,—“PIVS VII. P. M. Ruderibus circum Egestis, Arcum restituendum et muro sepiendum curavit An. MDCCCIII.”—informs us that an excavation was made about it in that year, till which time it was interred to the bases of the columns, and a wall built around it, as it now appears: the depth of this excavation on the side toward the Forum, is about fifteen feet, and toward the Capitol about twenty-five feet; the greater depth on this side being occasioned by the commencement of the Capitoline Hill. It was conducted by T. Zappati, a skilful architect, who found it necessary to incline the surrounding wall a little inwards on the north side, in consequence of a modern conduit which conducted the Aqua felice to the Capitol, coming in the way of his oval enclosure.

The mortice holes, below the impost, probably were cut for the purpose of inserting the timber floor mentioned to have been seen by Nardini, in the time of Gregory XV. (about 1622.) He says, this Pontiff had a bridge placed under the great vault, in order

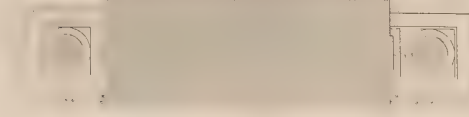
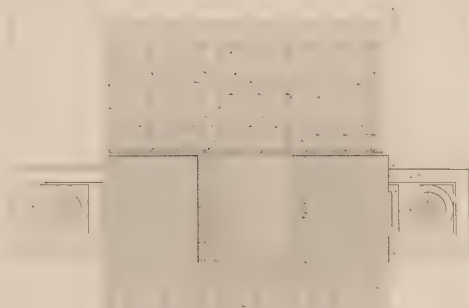
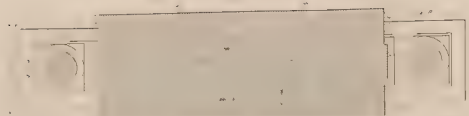
\* See Plates VIII. and IX. and notes thereto.

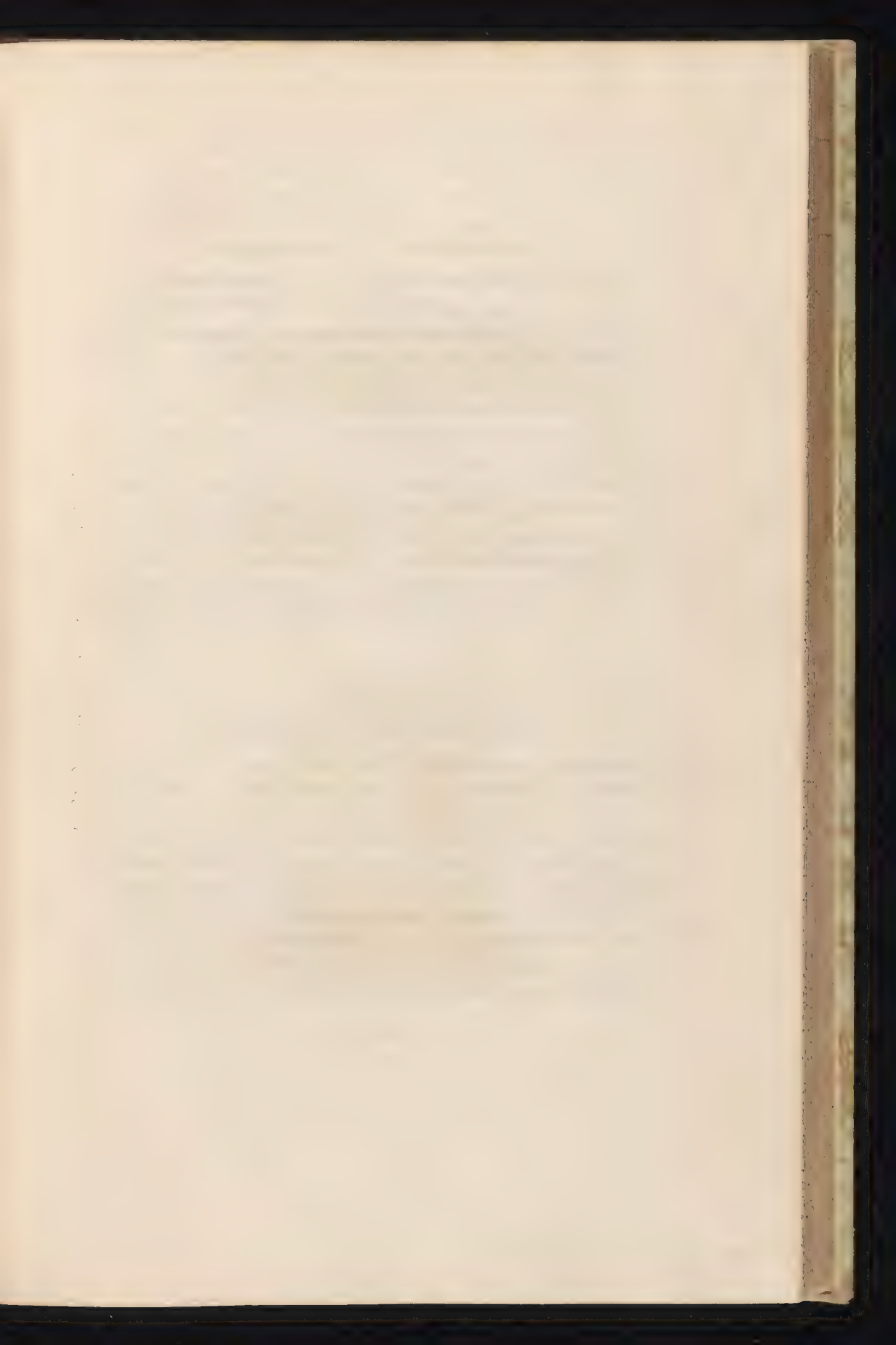
† See also Plate III.

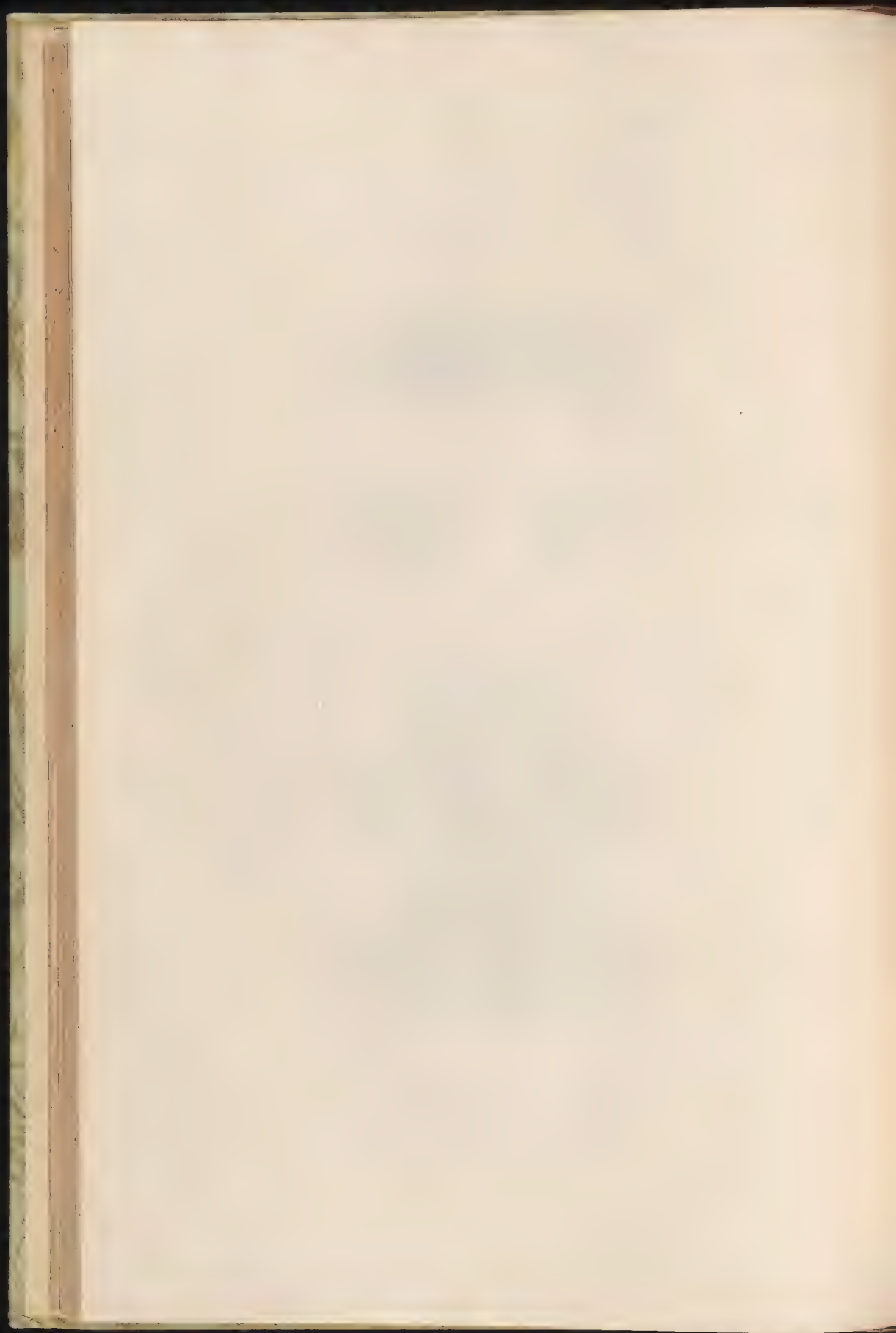
‡ De Habitu Muliebri, c. 7.











that the sculptures might be examined minutely; the rubbish was also removed from about the Arch at that time, but shortly after filled in again.

Behind the Arch are the present steps, or inclined planes, which lead to the Capitol. At the commencement of these, to the right, you enter the Mammertine Prison, where St. Peter was confined. At their summit is seen a part of one of the buildings by Michael Angelo, which adorn the three sides of the square of the modern Capitol: it is the Museum of Sculpture; opposite it is that of Painting; and, on the east side, the apartments of the Senate, the back of which extend across the picture, behind the Arch, an irregular pile. The square is approached from the west by a handsome broad flight of steps, decorated on the top by the trophies of Marius, and in the centre of it is a fine equestrian statue of Marcus Aurelius. The Tower of the Senate is here cut off by the picture: it is seen entire in the view of the Arch of Titus. To the left of the Arch are the remains of the Temple of Jupiter Tonans, erected by Augustus in gratitude for his escape from a thunderbolt, which killed his armour-bearer by his side.

Farther to the left is a part of the Temple of Concord; it is between these two that the pavement of the ancient Sacred Way was recently discovered, winding round to the south-east angle of the Capitol. The ascent commences at the centre of the Arch of Septimius, and must have been rapid, as is proved by the part which is visible in the excavation made in front of the Temple of Jupiter Tonans.

## PLATE XII.

### PLAN OF THE ARCH, SHEWING THE COFFERS, PAVEMENT, &c.

THIS plan gives the dimensions of the piers, of the three main Arches, and the Arches of communication from the side opening to the central one; the positions of the columns, their projection from the mass of the building, and that of the pilasters. It will be seen that the centre Arch is paved with carriage way paving, similar to that described in the Arch of Titus; the side Arches, and those of communication, with flat marble pavement, of large dimensions, some being eight feet by four. At the western extremity of each of the side Arches are two steps\* of marble, and the carriage way pavement of the main Arch rises gradually from the centre of the lateral Arches to meet the level of the former, and continues ascending the hill toward the Capitol. On the other half of the plan are shewn the compartments of the coffer which ornament the soffits of all the Arches, and are filled with roses, of various forms, well sculptured.

Over the right or south pier, and part of the adjoining Arch, is also represented the staircase which leads to the summit of the Arch. You enter at A, by a door (marked

\* See Section.

A also in the side elevation, Plate IV,) over the impost of the side Arches, and proceed by a double revolution to the level of the top of the cornice, where you may go out at an opening, B, (also shewn at B, Plate IV.) At this level commences the arched void, to lighten the building; it has piers over those below, and also one across the centre, each with an Archway of communication; from thence the staircase continues to the summit.

### PLATE XIII.

#### ELEVATION OF THE ARCH TOWARD THE CAPITOL.

THE mass of this edifice is very imposing and grand; the length being seventy-six feet four inches and a half, and the height sixty-eight feet two inches and seven-tenths, from the flat pavement of the side Arches to the top. The uninterrupted extent of the panel in the attic which contains the inscription, is peculiar to this Arch, and is in itself productive of good effect; but it renders the salient columns, which are always liable to objection from having no adequate use assigned them, particularly so in this instance; where the central ones have not even pilasters to support, and no trophies or statues, as at the Arch of Constantine. There appear, however, to have been some ornaments, probably of bronze, attached to the plinth of the attic, from the appearance of holes in the marble there: such ornaments are frequently represented above the cornices on medals. In the Arch of Constantine similar holes are found on the frieze, which was inlaid with a veneer of porphyry, still visible in places: there are also holes in the panels of the pilasters of this attic, by which trophies appear to have been attached.

The metal letters of the inscription are all taken away; but the sinking in the marble to receive them is correctly cut and perfectly legible. The fourth line is altered, and the marble sunk lower\*. The entablature is evidently Ionic, though it will not bear the test of Vitruvian rules†; it is less than a quarter of the height of the column. The cornice is bold, the frieze very small; and, as Milizia properly remarks, the upper member of the architrave out of proportion with the lower one; which, in strict propriety, should rather be the larger of the two.

The columns are ten diameters in height, including their sub-plinth. The pedestals exceed in height all other examples. The mouldings of their bases die against the piers; the breadth of them, comparatively with the diameter of the columns, is nearly according to Vitruvius‡. The Arches are more lofty than Roman Arches in general, the central

\* See page 15.

† Vitruvius, book iii. cap. 3.

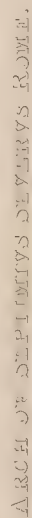
‡ The walls above ground under the columns, are made thicker by half than the columns which rest upon them, that the inferior may be stronger than the superior; and that the bases may not project beyond their support. These walls are called *stereobatæ*, because they sustain the whole weight.



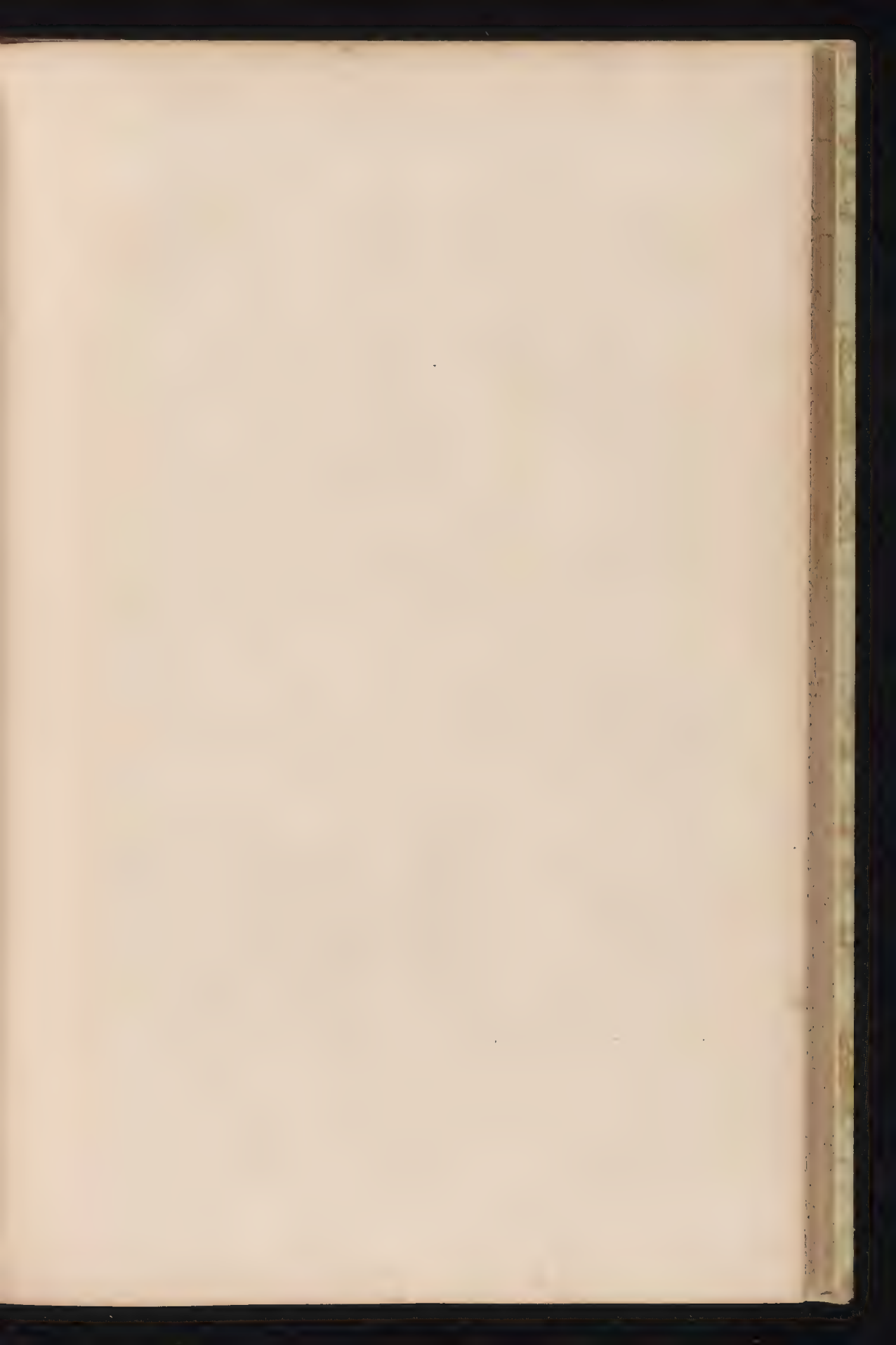




*Melospiza cinerea*



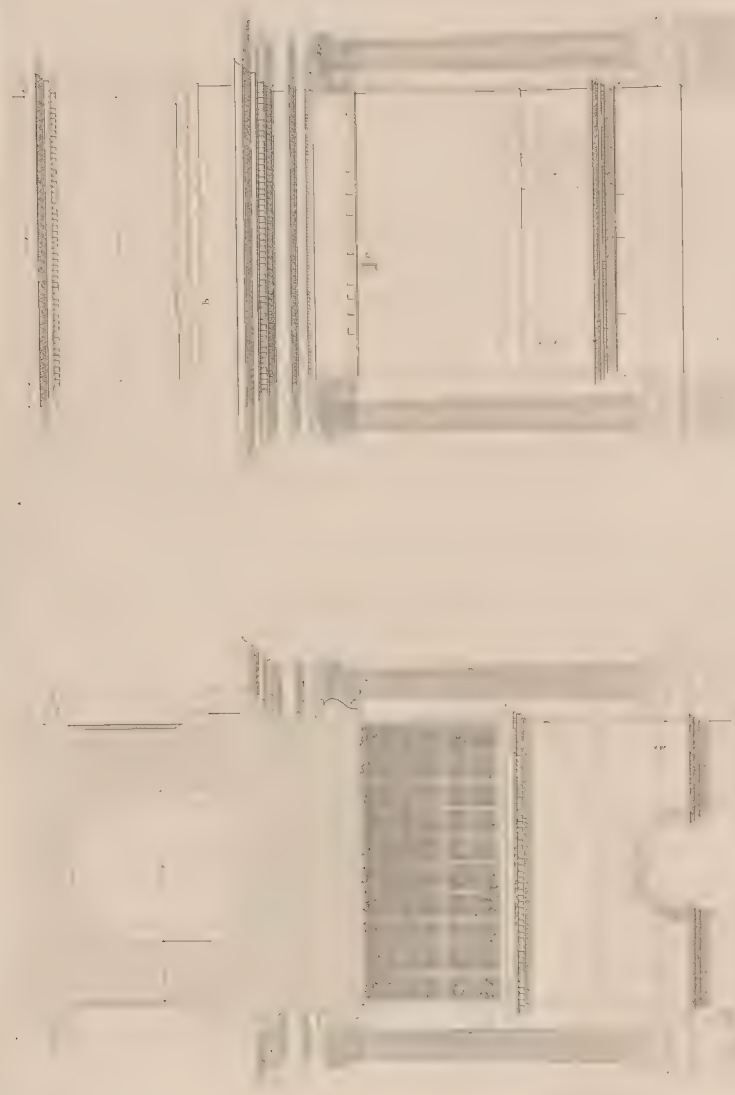




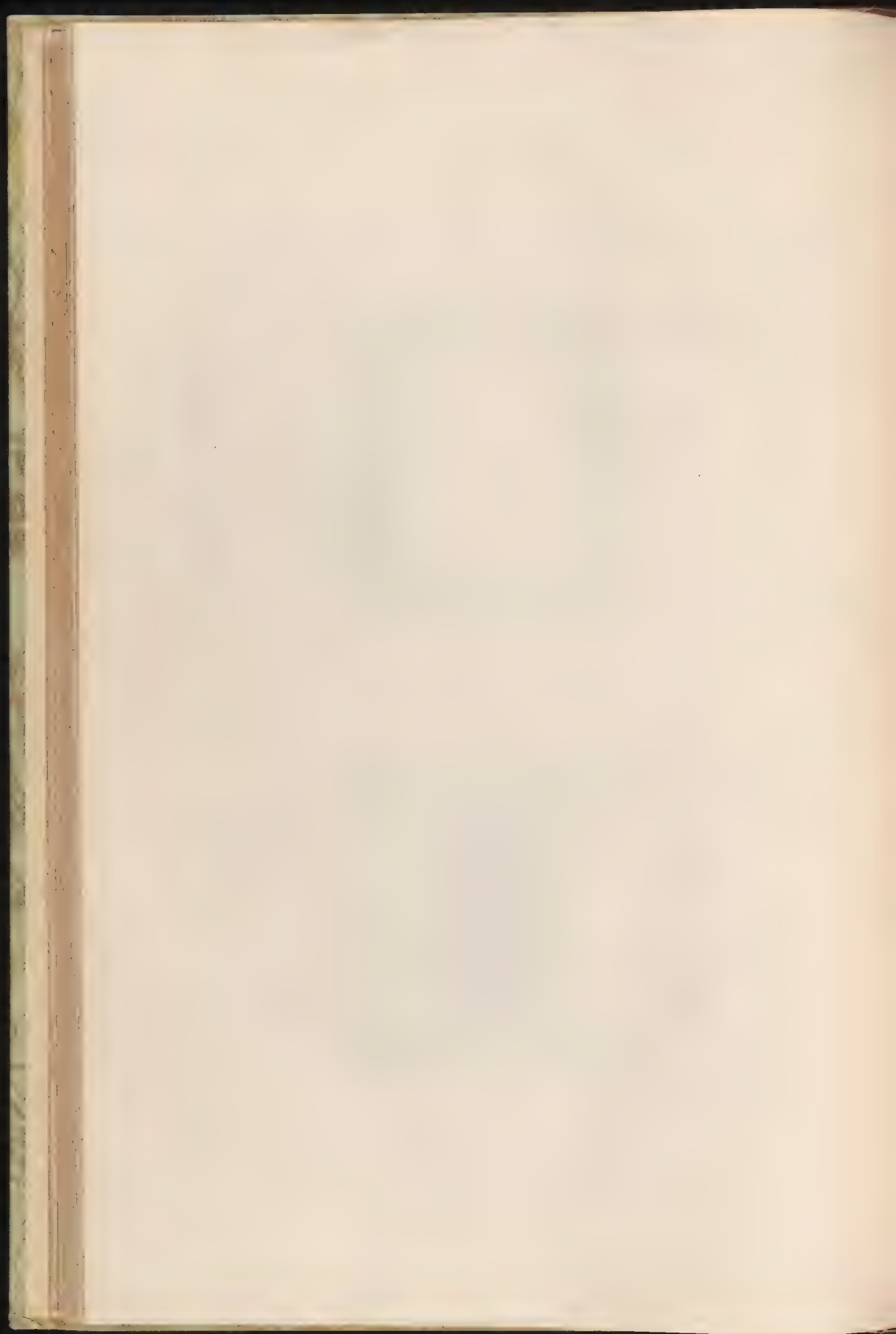


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one being nearly double its width, and the side ones still more, being twice their width up to the springing of the Arch; consequently, twice and a half their opening in height.

The masonry is excellently constructed, and the joints exquisitely fitted, without cement, and with blocks of greater solidity than any of the other Arches, particularly in the outer piers\*.

The shafts of the columns are in one single piece, as well as the dies of the pedestals on which they stand.

The architrave, frieze, and lower member of the cornice, are in one block in height; and, in some instances, as in the centre, thirteen feet long.

The cornices projecting over the columns are mitred at the angles formed with the straight part, and most of them destroyed.

The panels, on which the bas-reliefs are, consist of various pieces, carefully joined in an irregular manner.

The pilasters have the same courses of masonry as the wall they form a part of.

The joints of the archivolt are beautifully executed, and scarce perceptible.

The bas-reliefs are more particularly represented in Plates VIII. and IX.

#### PLATE XIV.

##### THE TRANSVERSE SECTION OF THE ARCH, AND THE ELEVATION OF THE SOUTH END.

IN the section are shown the communicating Arches through the two inner piers; the coffers in the soffit of the great Arch; the void extending longitudinally over the Arches; the projection of the pedestals, columns, and pilasters; and of the pilasters of the attic.

In the elevation are seen the doors of communication, with the staircase leading to the top. The entrance at A, and an exit at B, over the principal cornice; at C is a loop-hole, which affords some light to the stairs.

The masonry of the attic is in large blocks, and more particularly that of the outer piers; the part of which level with the die of the pedestals has three blocks, the northern one only two.

To the left extremity are shown the two steps† of the side Arches, at the end towards the Capitol, and the inclined line of pavement of the central Arch.

\* See Section.

† *a. a.* See also C. D. and E. F. on the Plan.

## PLATE XV.

## THE ORDER, PEDESTALS, AND ATTIC.

A. THE base. B. The capital. C. Plan of ditto. D. The section. E. The entablature. F. The mouldings of the pedestals. G. The mouldings of the attic.

The leaves of this capital are decidedly the acanthus, and differ entirely from those of the Arch of Titus, which are the olive. The character is well represented, though they are not so finely worked as the other.

## PLATE XVI.

## THE VARIOUS MEMBERS.

ONE QUARTER THEIR ACTUAL SIZE.

A. THE cima reversa of the attic cornice, with section of the same.

The mouldings on the corona of the principal cornice, and the upper member of the architrave, are precisely the same in character, and very nearly so in their dimensions with this.

B. The moulding of the long panel in the attic.

C. The moulding under the corona of the main cornice.

D. The lower ornament of the impost of the great Arch.

E. The upper member of the impost of the side Arches.

F. The frieze under the dentels of the same.

G. The capital, with its volute, one of each of the eight upper and lower leaves, ranged round the capital, and the small leaf on the vase of it. All in their situations as to height, but laid out geometrically.

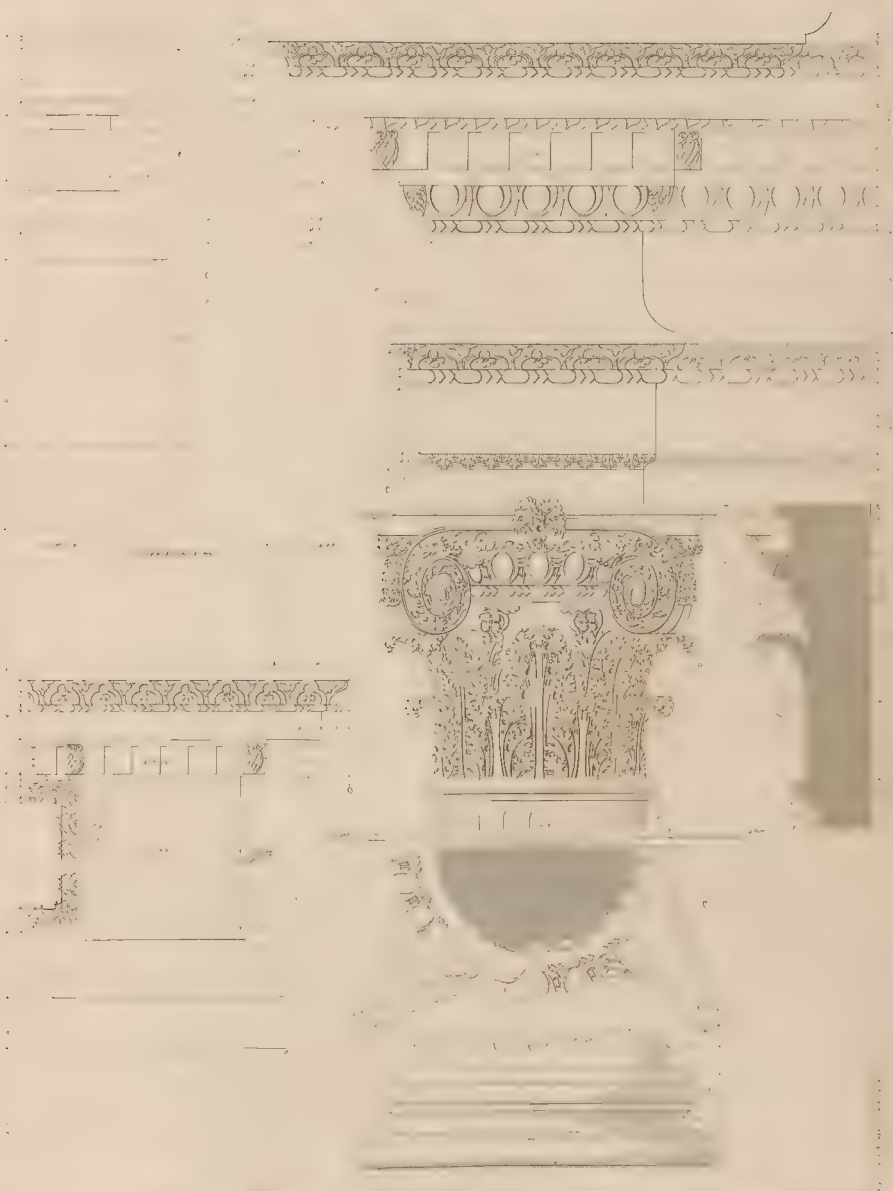
H. The impost moulding, and archivolt of the arches of communication, between the centre and side ones.

It is unnecessary to point out the peculiarities of these mouldings, the scale to which they are drawn renders them sufficiently explanatory.

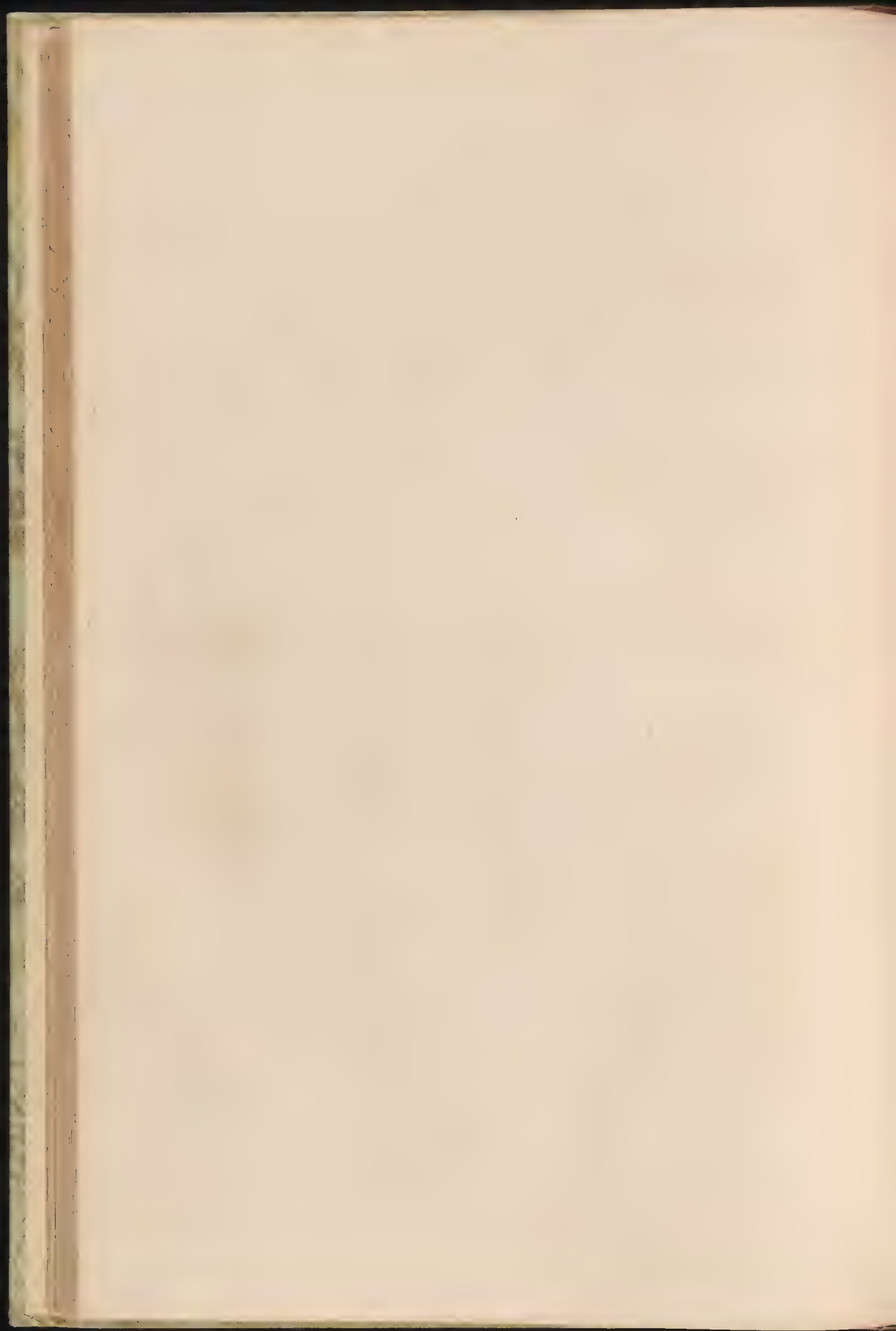








ARCH OF SEPTIMIUS SEVERUS.



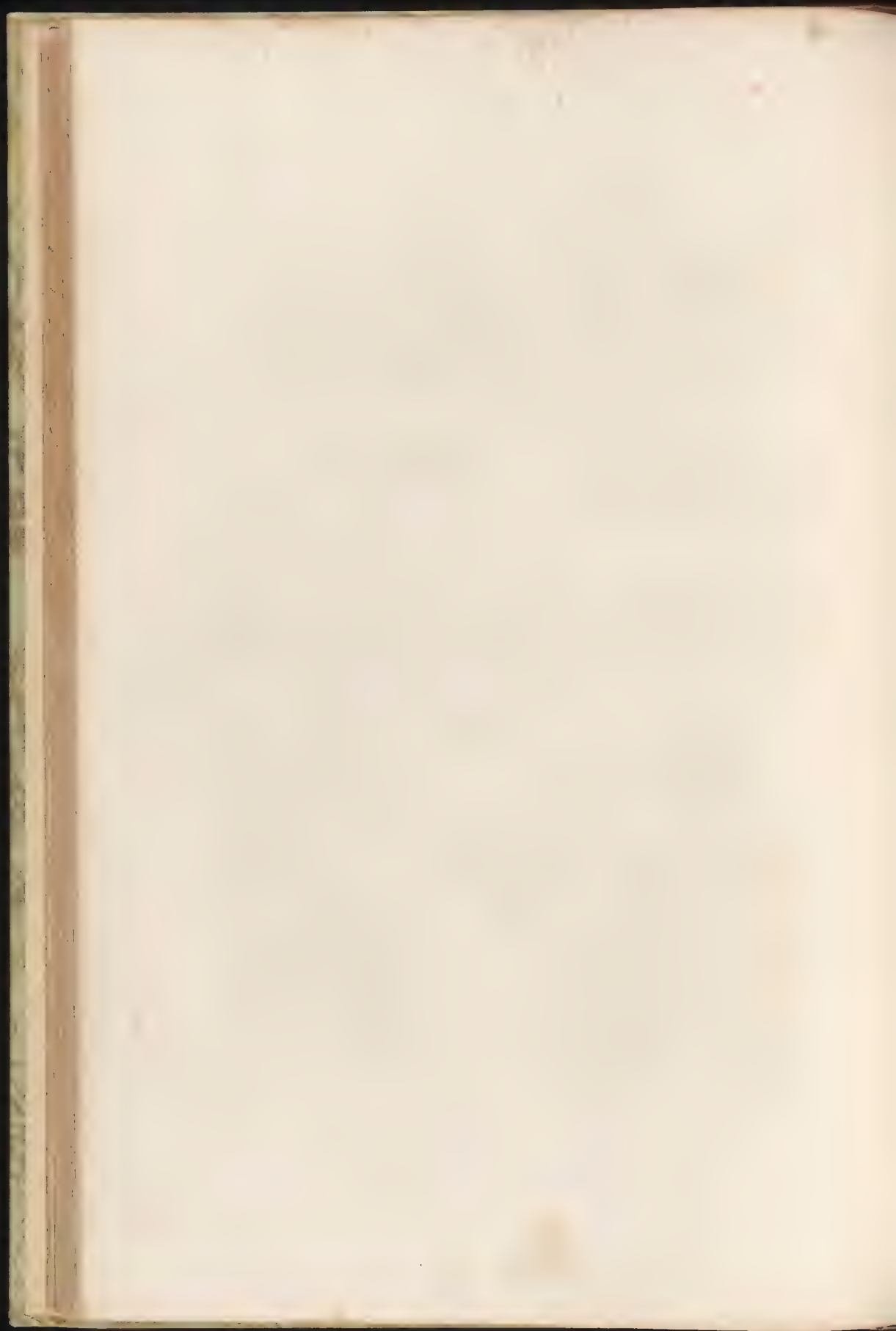


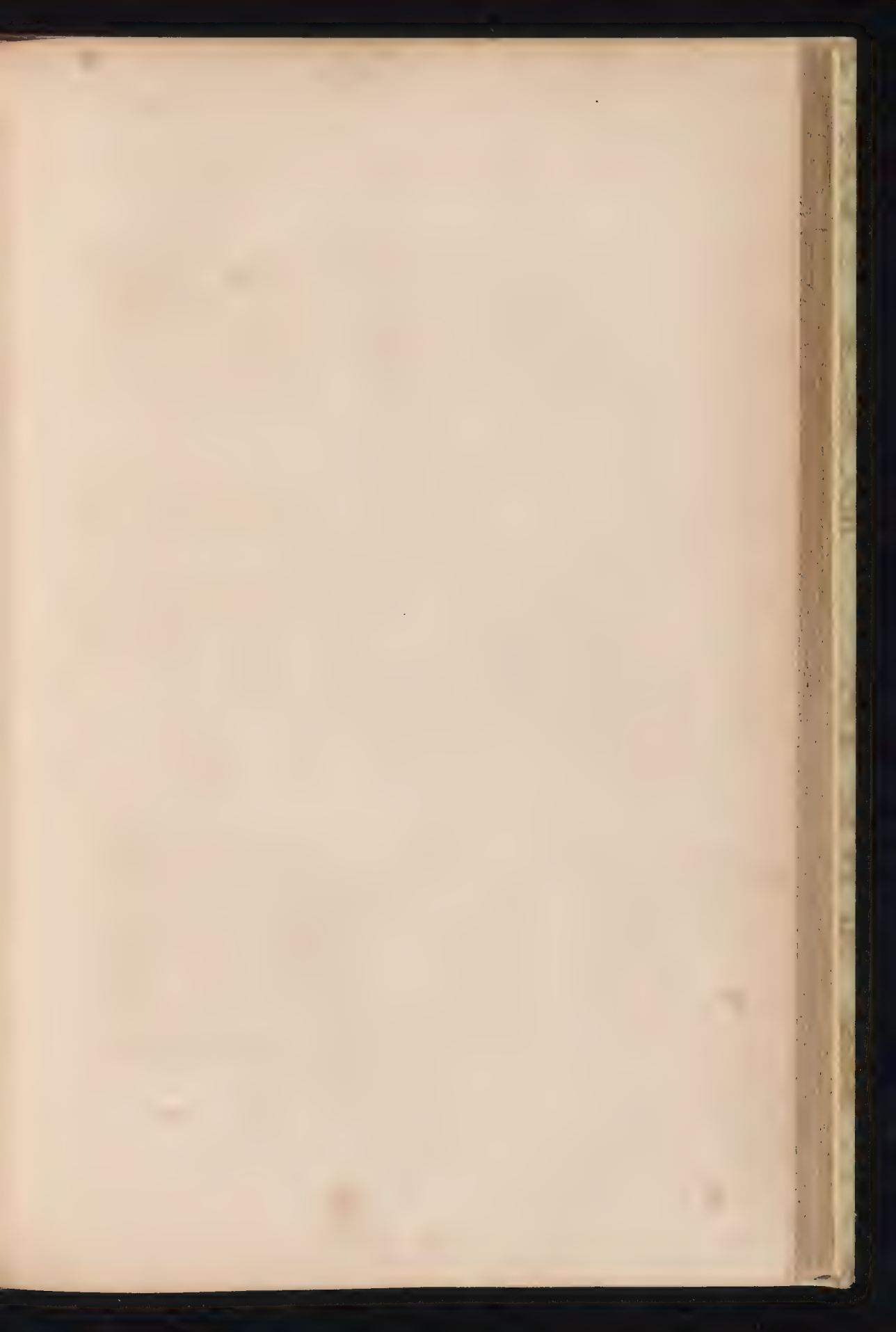






ARCH OF SEPTIMIUS SEVERUS.





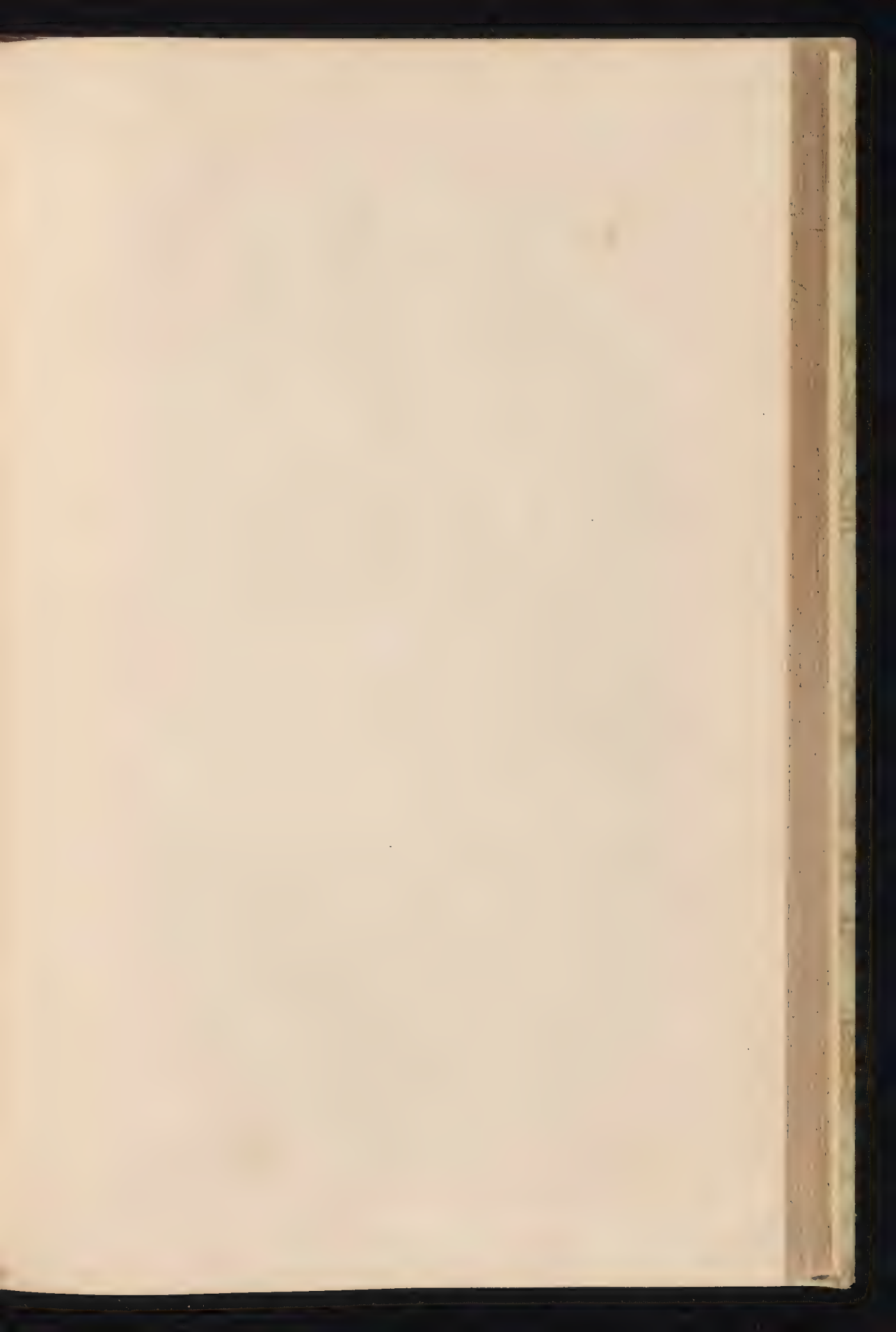


ALBION DEPARTMENT OF CLOTHING ROOMS.

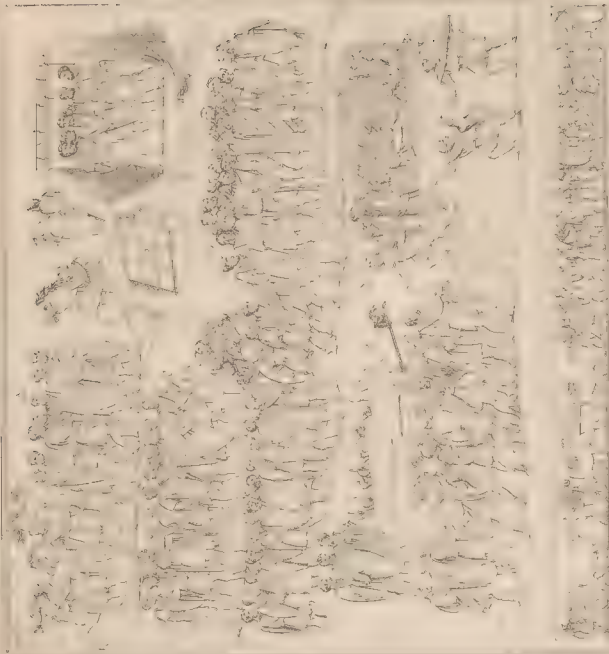




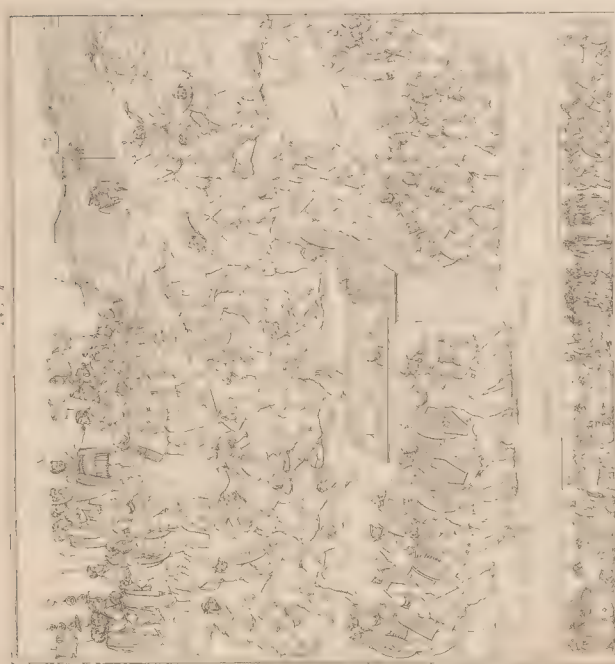




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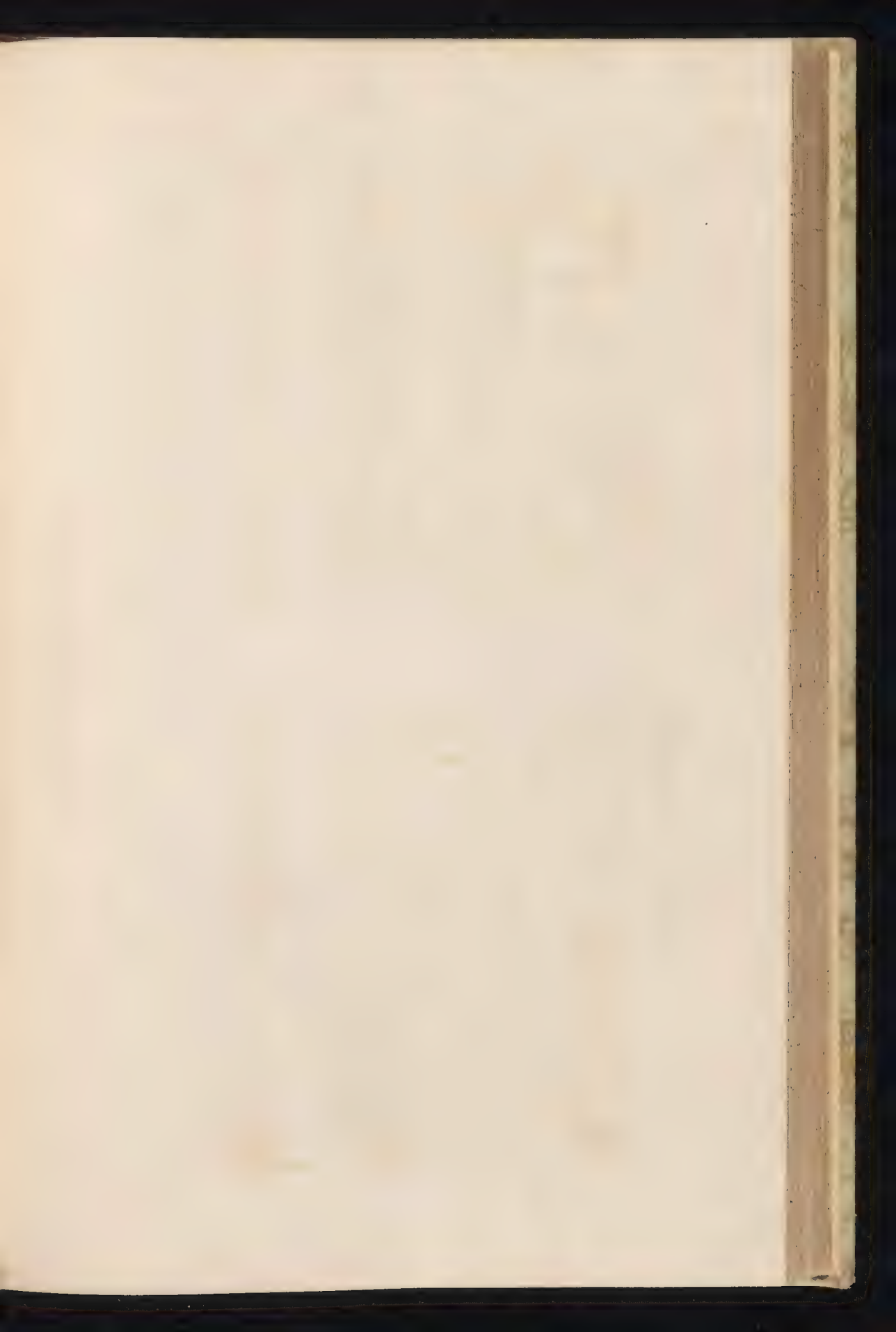


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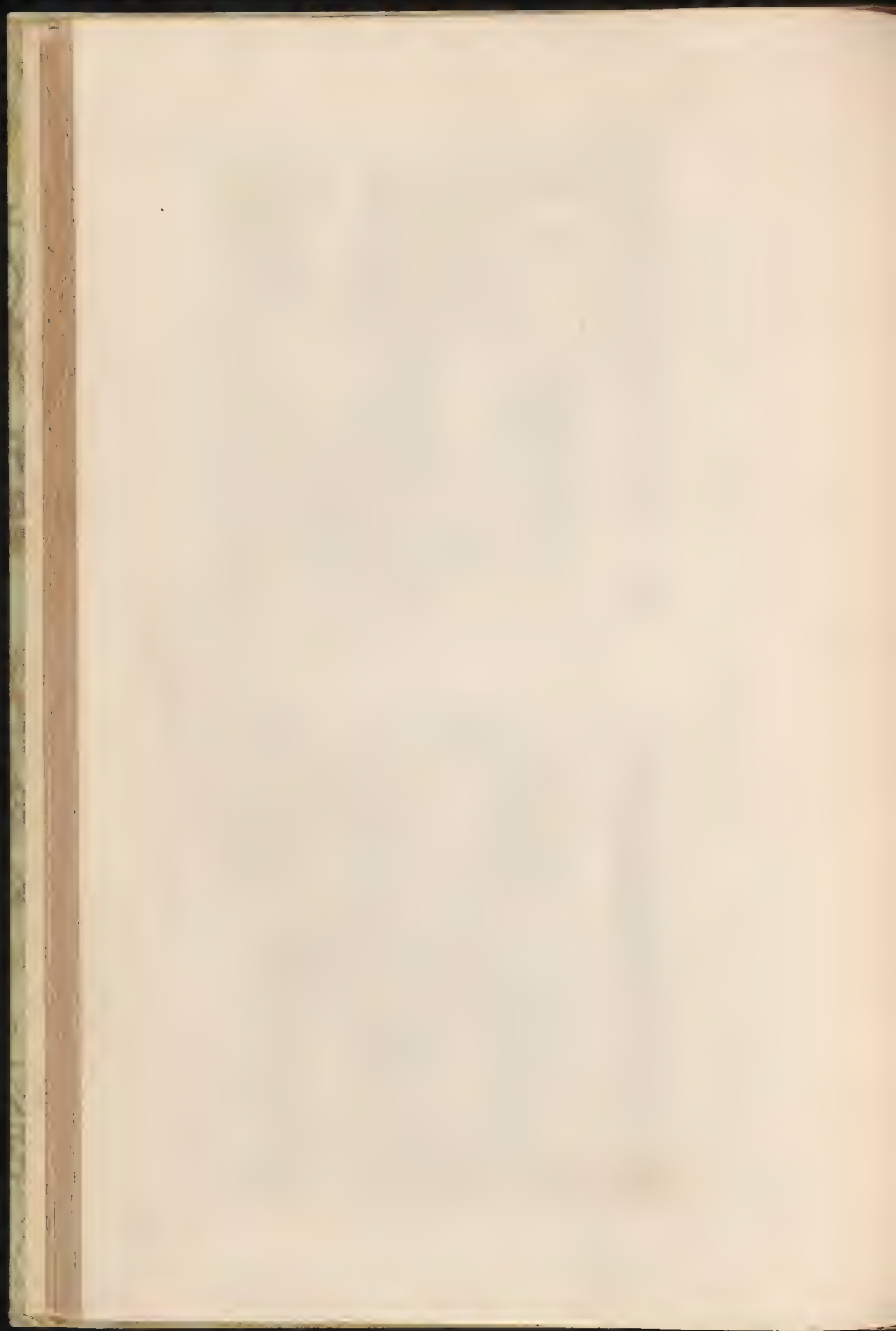


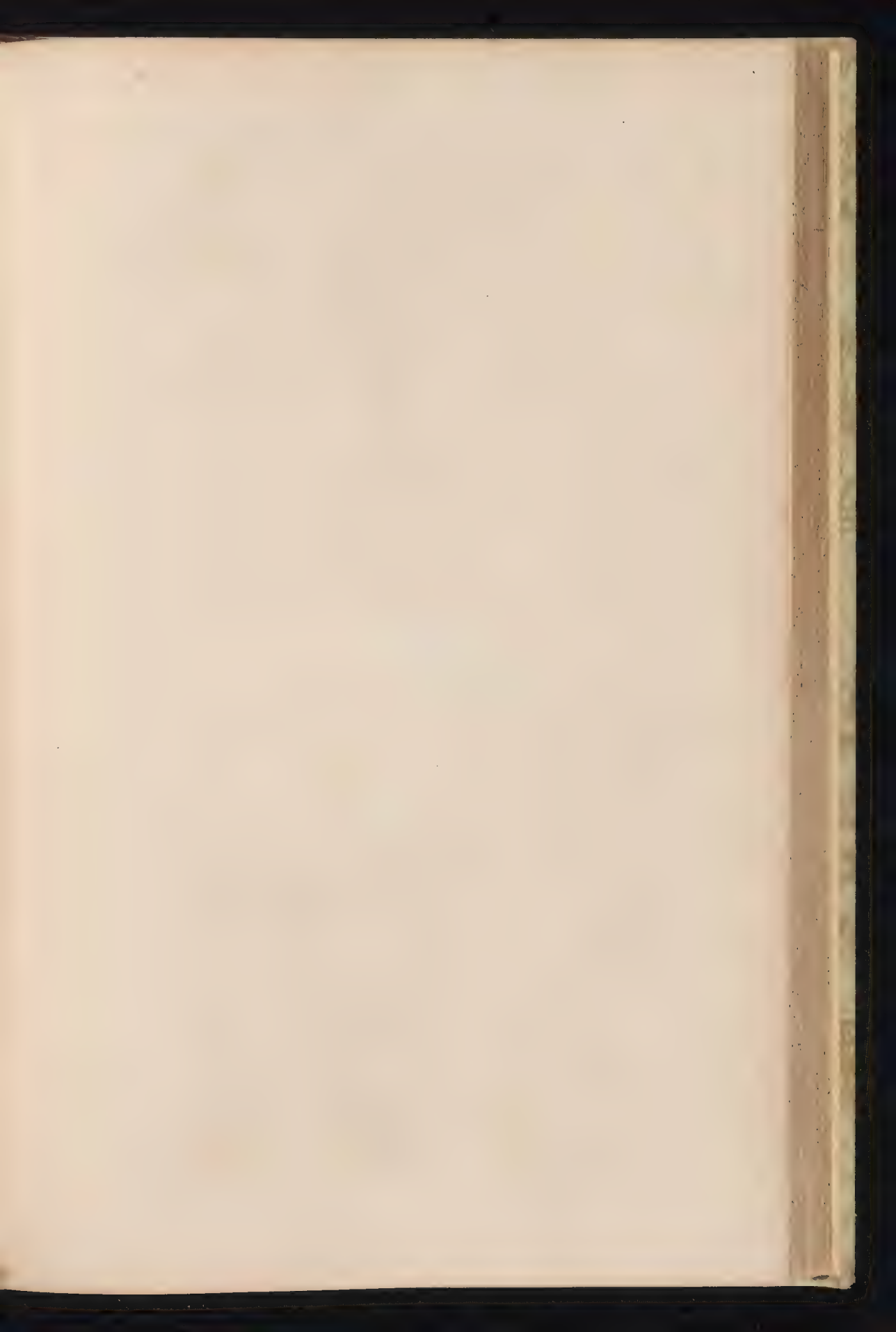
ARCHE OF SEPTIMIUS STEVERYS.

DESIGNED BY THE SIEGE, 1794. THE SIEGE.

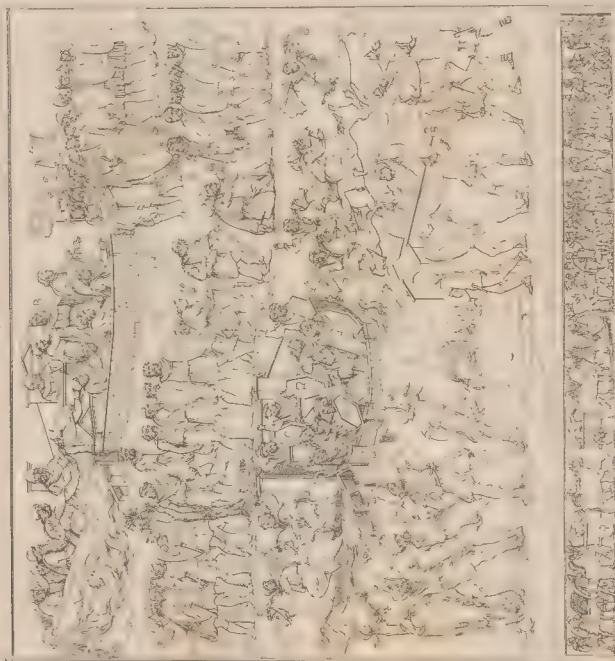








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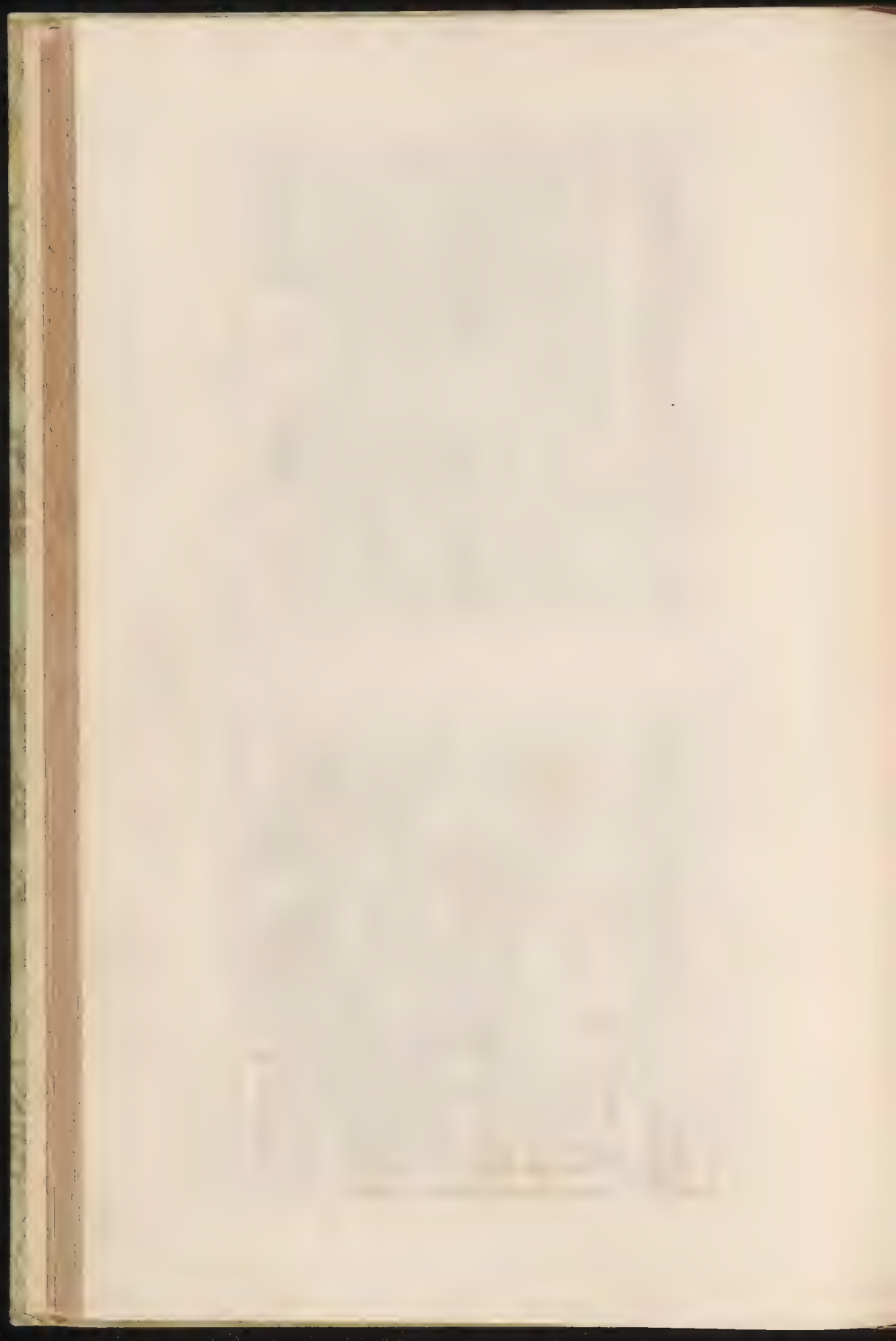


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ARCH OF SEPTIMIUS SEVERUS,  
Bas Reliefs on the Side toward the Capitol







## PLATE XVII.

### DETAILS.

- A. THE key-stone and archivolt of the central Arch.
- B. Section of the archivolt.
- C. Profile of the key-stone in its present state.
- D. The leaf on the soffit of the same.
- E. Profile of the key-stone of the side Arches.
- F. Section of the mouldings, over and under the panels beneath the principal bas-reliefs.
- G. The archivolt and outline of the key-stones; the latter are so much mutilated, that their design cannot be made out.
- H. The impost and coffers of the central Arch, with the section of the same.
- I. The coffers of the Arches of communication, with their section, and that of the archivolt.
- K. The impost and coffers of the side Arches, with their section.

## PLATE XVIII.

THE BAS-RELIEFS ON THE EAST SIDE OF THE ARCH,

TOWARD THE FORUM.

## PLATE XIX.

THE BAS-RELIEFS ON THE WEST SIDE OF THE ARCH,

TOWARD THE CAPITOL.

THE above bas-reliefs are elucidated by Herodian in his third book, where he minutely describes all the events attending these expeditions of Severus to the east; and the following manual selected from him and other authorities\*, and reduced into dates by the Bishop Suaresius, will clearly explain them.

\* Herodian. Dion Cassius. Sextus Victor Aurelius. Quintus Curtius de Babylone. Caesar.

" In the year of the world 4142, from the birth of Christ, 193, Didius Julianus Augustus having become odious to every person at Rome, because he had occasioned the death of the Emperor Pertinax, and purchased for money the empire which ought to be obtained by merit, Pescennius Niger, a native of Aquinum, received the supreme power in the East, from the Syrian army; but Clodius Albinus, an African, (namely of Adrumetum), was named Cæsar by the Gallican soldiers, and by this very L. Septimius Severus, who, also an African, having been born at Leptis, had been saluted Augustus by the German legions, at Carnutum, on the 15th of May; on which account Severus instantly set out for Rome, the strong hold of authority, and having conciliated the favour of the Illyrian and Gallic armies, he mustered the prætorian guards in the city, and having put Julian to death, after sixty-six days, he then established himself in the empire.

" In the year 4143, from the birth of Christ 194, Severus having marched without delay against Emilianus and Niger, vanquished the first on the banks of the Hellespont; soon after he slew the other at Antioch, having previously routed his generals at Cyzicum and Nicomedia, and was himself the third time saluted emperor, and besieged Byzantium, which was held by a garrison of Niger, and gallantly defended.

" In the year of the world 4144, A. D. 195, Severus persists in the siege of Byzantium, which by the genius and curiously contrived engines of Priscus Nicævus, an architect, was defended till the third year, when it was at length taken, and Priscus came over to Severus. On this occasion Severus prosecutes the war in the East against the Parthians, who had laid siege to Nisibis, which was defended by Letus; and, having addressed the soldiers, (See Plate VIII. No. 1, A.) he relieved it, (B,) raised the siege, and the Parthians were massacred by the Romans, (C); and king Volagesus, (D,) who commanded them, though he had a brother with Severus, fled on horseback; the Romans entered the deserted town of Carrha, (E,) thence Severus marched against the Adiabeniens or Osrhenians.

" In the year 4145, A. D. 196, Severus still remains in the East, and on account of his signal victories obtains the surname of Parthicus and Adiabenicus, and on the calends of June he honoured with the title of Cæsar his son Antoninus, called Caracalla from the Caracallian robe, which he delighted to wear. As Severus threatened the kingdom of Armenia, the king meeting him gains his friendship by presents; Severus tenders him his right hand; (Plate VIII. No. 2, A,) he erects a tribunal, measures out a camp, (B;) his tribunes encourage the soldiers, (C;) Abagarus, king of the Osrhenians, or Adiabeniens, fled to Severus, offered him the archers and allied forces, which Severus receives, (D.) Cardinal Baronius, in the year 202, A. D. page 277, thinks him a Christian, descended from king Edesse, whom Thadeus the apostle brought over to the Christian faith. Severus attacks the first time, with a common battering-ram, (E,) a strongly situated town, in which the Atreni were blockaded.

" In the year 4146, A. D. 197, Severus having taken Byzantium, separated from Clodius Albinus, who affected the dignity of Augustus, goes into Gaul, hastens to meet Clodius Albinus, with whom he fought, near Lyons.

" In the year 4147, A. D. 198, on the first day the general of Severus is defeated; on the second, while he himself was victorious on the right wing, and was pursuing the routed forces of the enemy, his army falls into pits, and the fortune of war would have been changed, had he not, with his own hands, rallied the soldiers, and put the fugitives to death. At length, with great havoc and disaster, he gained the victory, having also slain Albinus on the 19th of February. Severus returned directly to Rome, made an oration to the Senate, and alarmed them; he declared his son Antoninus his partner in the empire, and Augustus; and having retired from the office of tribune, when he was entering upon his sixth tribuneship, he gave the title of Cæsar to his younger son Septimius Geta.

" In the year 4148, A. D. 199, he returns to the East; goes back to Nisibis.

" In the year 4149, A. D. 200, again he invades the Parthians; they abandon Babylon, which lay open to the Romans; Severus consults with the tribunes, Lateranus, Candidus, and Letus; by their suggestion he (Plate IX. No. 3, A.) harangues the soldiers (B), and sends them on excursions into Arabia, to burn the country and take the towns; then he divided his army into three parts, set Letus over the one, Anulinus over the other, and Probus, his son-in-law, over the third. He attacked the Atreni a second time with a stronger battering-ram (C,) constructed by the enginery of Priscus. They stretch out suppliant hands (D,) when however, they might have strongly defended themselves; at least, Ammianus, page 301, book xxiii. has it so. Atra was an ancient town, placed in the middle of a desert, and long since abandoned, which, at different times, the warlike princes, Trajan and Severus, attempted to raze, and were almost annihilated along with their army; and Dion, in Xiphilinus, asserts that the town Atra was twice besieged by Severus, and not taken. A cataract (E,) is seen prepared (as I think) to discharge a torrent of water, by which the besiegers might be overwhelmed.

" In the year 4150, A. D. 201, having arranged his boats together, Severus passes the Euphrates, (Plate IX. No. 4, A.) Ctesiphon surrenders itself (B); there the royal treasury is pillaged; the Tigris is crossed (C); Parthian Seleucia is taken; Artebanus, the great king of the Parthians, escapes from him on horseback (D); two chiefs, of the interior of Arabia, beg pardon on their knees (E); the country of the Bedouen Arabs is reduced to a province of the Roman empire; whence Severus is again called Parthicus and Arabicus. Water-houses (F,) or receptacles for the over-flowing Euphrates and Tigris, still exist. Caverns of this kind are described by Quintus Curtius, book v. page 157, where this author treats of Babylon.

" In the year 4151, A. D. 202, when the Parthian war was terminated, Severus returned to Mesopotamia, passed through Antioch, and went into Egypt.

" In the year 4152, A. D. 203, Severus returned to Rome with his son; he celebrates the decennial games; having celebrated the Parthian triumph, he exhibited spectacles and sacrifices, he repaired the Pantheon, projected secular games, as is read on the gold coin which the very illustrious, and very reverend C. Julius Riccius, canon of St. Peter's,

preserves. Hence L. Sept. Sev. Aug. Imp. XI. Part. Max. is, in the decennial vows, adorned with the civic or oaken crown.

"In the year 4153, A. D. 204, about the beginning of June, on the birth-day of Severus, when he augured for himself the office of tribune, in the twelfth year, the triumphal Arch was completed; or rather, as I think, in the year before, (not in the year 4154, A. D. 205, as I gather from Cardinal Baronius,) for it is not possible to compute times with scrupulous exactitude, hence historians such as Xiphilinus, the abridger of Dion, and others, viz. Eutropius, Caspianus, and Cardinal Baronius, very absurdly and perversely confound every thing in compressing the narration of events. Herodian has confused them; Spartianus has merely glanced at them, and especially while they record foreign wars, which contribute to the glory and achievements of a prince. Flatterers fabricate by suppressing or concealing disasters sustained, though, too frequently, false praise leads to renown, and maintains the confidence both of senators and people. Dio places the flight of Volagesus, and the relief of Nisibis, in the second expedition; but I think more credit is due to these stone tables, and more certain proof to be extracted from them, unless that the disasters sustained in both sieges seem to be veiled in the gesture of the suppliant hands of the Atrani. Ammianus testifies that he digested these in the acts of Severus, but the books which he wrote on martial achievements from the time of Nerva to Constantine are lost."







PLATE I. THE TEMPLE OF MINERVA





OF  
THE ARCH\* OF THE GOLDSMITHS.

PLATE XX.

VIEW FROM THE SOUTH-WEST.

THIS Arch was erected by the Goldsmiths and Merchants, inhabitants of the Forum Boarium, and dedicated to Septimius Severus and his family, as appears by the inscription on its south front†, in honor of the signal victories obtained by him in the East, which are particularly referred to on the Arch raised to him in the same year, by the Senate and People, in the Roman Forum, which has been already described. It is said‡ to have formed the entrance to the Forum Boarium, so called from the statue of a bull, of Ægina metal, which was placed there, and is alluded to by Ovid, in his *Fasti*, “*Area quæ posito de Bove nomen habet*,” also by Tacitus, in the twelfth of his *Annals*, “*a foro Boario ubi æreum tauri simulacrum conspicimus*,” and by Pliny in his second book, speaking of the Island of Ægina, “*Bos æreus inde captus in foro Boario est Roma, hic est exemplar Æginetici æris*.” We may infer from the above, that the Forum was called Boarium, from the statue; and not from its having been a market for oxen, as is commonly supposed: such a place would not have been the probable abode of Merchants and Goldsmiths, who, as a part of the inscription, “*loci qui iuvent*,” informs us, were its inhabitants.

It appears from Spartianus, in his life of this Augustus, that the name of Geta was originally contained in the inscription, and erased by the order of Caracalla; the words “*Parthici maximi, Britannici maximi*,” being inserted in its place. It will be also seen, that the bas-reliefs on the panels are erased§, which probably represented the figure of Geta.

The view is taken from a spot near the Arch of Janus Quadrifrons, which is but a few yards distant, and represents the building, as it now appears, partly enclosed by the walls of the Church of St. Giorgio in Velabro; the end of the porch and the lower portion of

\* The appellation of *Arch*, being generally given to this building, it is here adopted, though not strictly correct.

† See Plate XXI.

‡ Nardini, p. 276.

§ See Plate XXI. and XXII. A.

the tower of which form part of the view. It is constructed of white marble, on pedestals of travertine stone, and is highly ornamented with foliage and sculpture on the sides here represented; but on the northern one, the mouldings of the entablature are quite plain, and there is no inscription.

The capitals of the pilasters are Composite, and their panels ornamented with military trophies and foliage; the entablature is interrupted to admit of the inscription, which occupies the space of the architrave and frieze, and has at each end a tablet containing sculpture: the one visible has the figure of Hercules; the other, enclosed by the wall of the church, probably still contains that of Bacchus; which were, according to Spartianus, the tutelary deities of the family of Severus.

On the east side of the opening we see Severus and his wife Julia sacrificing; she holds in her hand a caduceus, the symbol of concord; and on the corresponding panel of the west side, were their two sons, Caracalla and Geta, employed in a similar duty: the figure of the latter is erased\*: on the west end, a captive in chains, followed by Roman soldiers, and under that a fragment of sculpture, said to have represented Romulus, commencing from this spot with his plough to mark out the city.

The opening is covered with flat slabs of marble, divided into eighteen coffers, ornamented with a variety of roses, &c. The soffit of the architrave is also panelled, and ornamented with foliage.

The panel between the pilasters on the south front, appears to have had a single statue, of which the indication of the head alone now remains: over it, on the panel between the capitals of the pilasters, was a festoon supported by Victories, similar to those under the opening: this is now removed, and replaced by a plain stone.

## PLATE XXI.

### SOUTH ELEVATION AND PLAN, WITH THE COFFERS, &c.

IN this elevation, the pier to the right, which is concealed in the wall of the church, is restored, to give the proportion of the mass, the extent of the cornice being equal to the whole height.

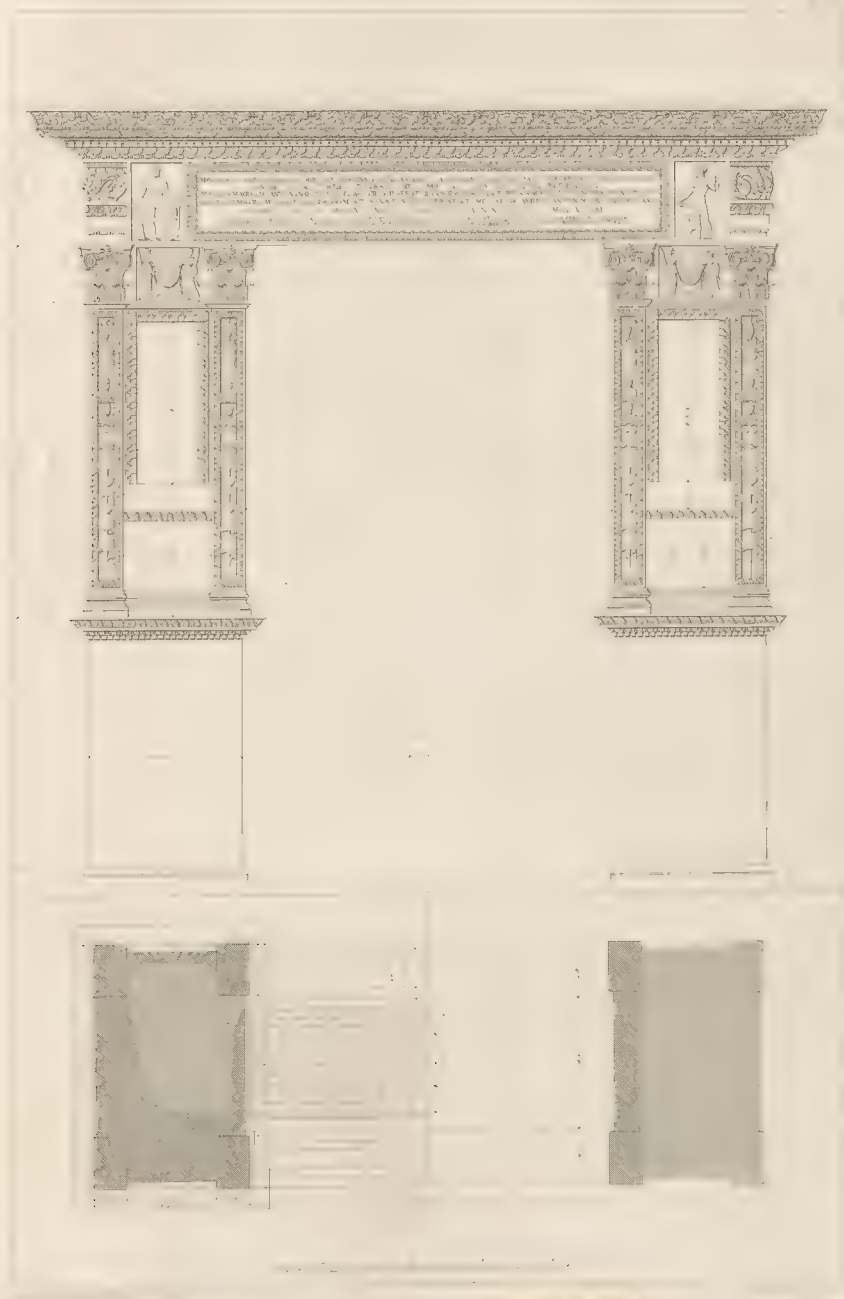
The pedestals are of travertine stone. The dies are two-thirds of their height in width, a proportion commended by Palladio; but as used in this instance and embracing two pilasters, they are too predominant; and probably were adopted with the intention of preserving the sculpture from the reach of injury by passengers. The cornice of the pedestals, and the whole of the superstructure, are of white marble. The opening

\* See Plate XXII. C.



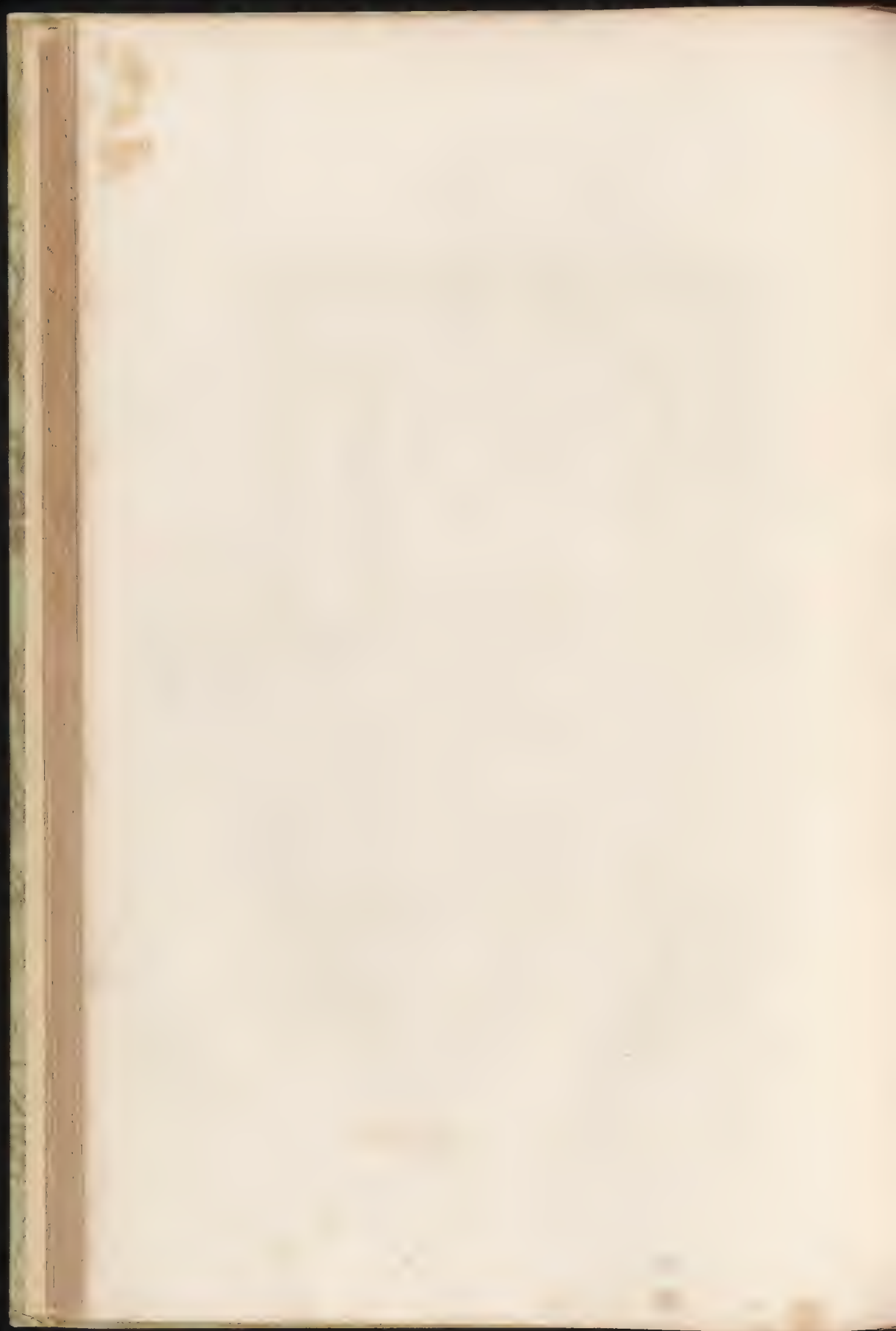


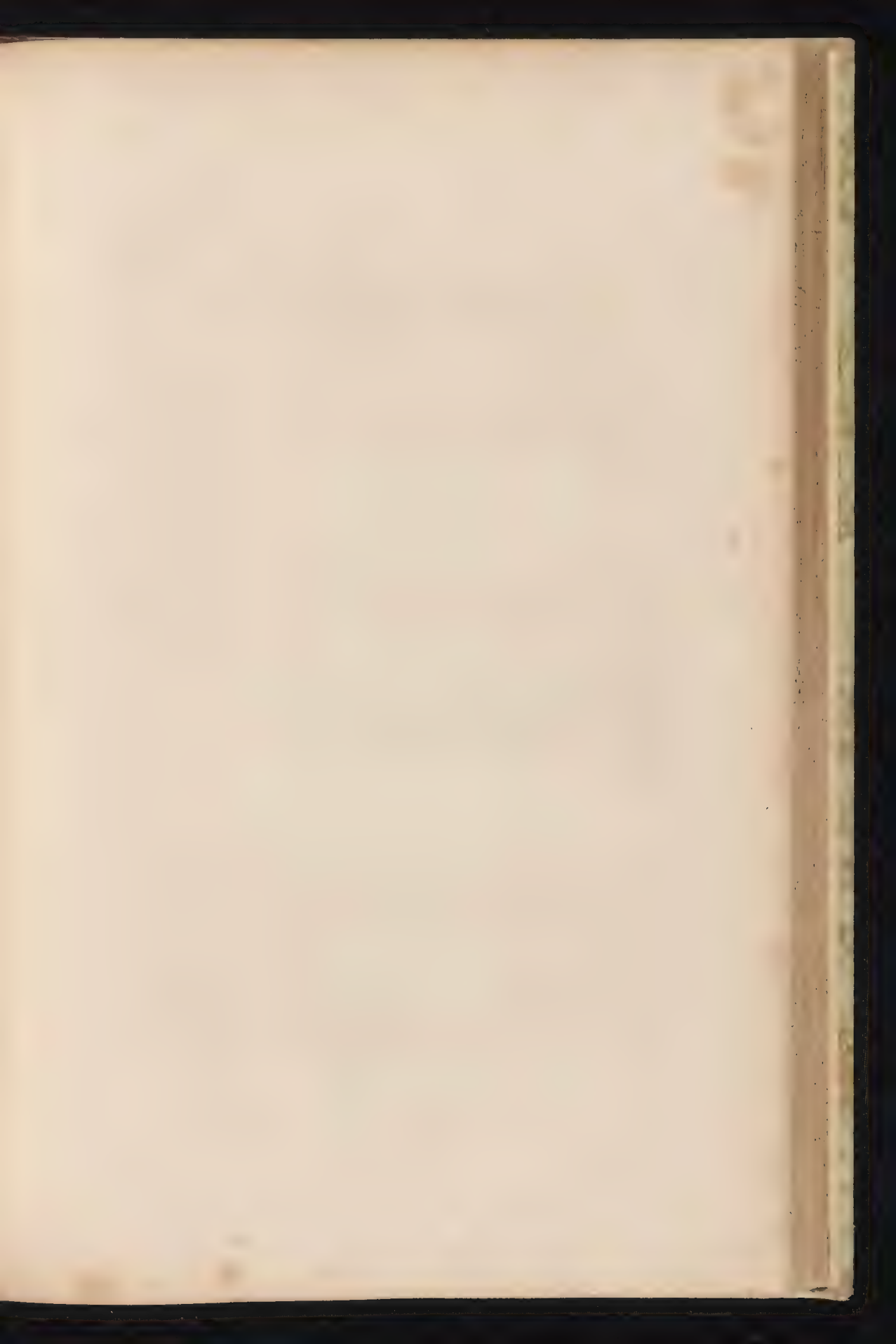




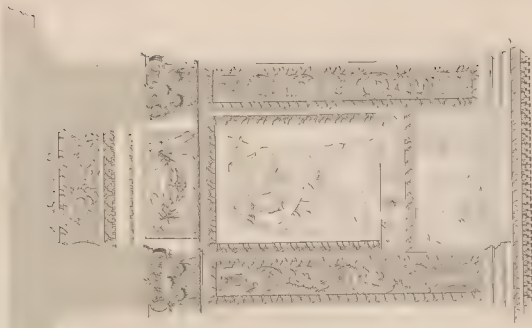
ARCH OF THE COLOSSEUM, ROME.

See page 100, Vol. I.









ARCH OF THE GOLDEN MILE.  
A, Section of East Side. B, Elevation of West End. C, West Section.





between the pilasters appears to have been the regulation for their height\*. The entablature is formed more in proportion to the height of the whole edifice, than to that of the Order, for which it is far too heavy, being considerably more than a third of the height of the pilasters: whereas to the Arch in the Forum Romanum, built at the same period, and to the others at Rome, the entablature is less than a quarter of the height of the column. The pilasters on this front are eleven diameters in height, though on their returns they are but seven diameters. On the plan, the depth of the opening is two-thirds of its width, the pilasters are formed in one block from their bases to the capital, and the panels are each filled with a slab of marble, about six inches thick, secured by a groove in the pilasters; the body of the pier is formed of rough masonry and brick. The architrave and frieze is in one block in height, and the tablet for the inscription in one solid piece. The cornice appears to have been in four blocks, each the whole height.

## PLATE XXII.

ELEVATION OF THE WEST END, AND SECTIONS OF EACH SIDE OF THE OPENING.

A. THE section of the east side of the opening.

The pilasters are considerably wider than on the fronts, being one seventh of their height, and are ornamented with scrolls of foliage in bold relief, springing from a cluster of leaves, and each surmounted by an eagle. Between these pilasters, is a panel surrounded on three sides by an ornamented moulding, in which is represented Severus sacrificing, assisted by his wife Julia: under this, are the various instruments used in sacrifice†, delicately sculptured; and below them is the bottom panel, on which is shown the victim, and preparation for sacrifice; it is much mutilated; between the capitals of the pilasters, is a festoon of fruit and flowers, borne by two winged females. The frieze is ornamented with a scroll of foliage, highly relieved, of the same character as that in Plate XXV.

B. Elevation of the west end. The architectural arrangement and decoration are similar to the sections. In the principal panel is a captive in chains, guarded by two soldiers; under it, instruments of sacrifice, and beneath an enriched moulding, another panel, supposed to be Romulus guiding a plough: between the capitals of the pilasters, are figures performing some act of sacrifice; but all these are too much mutilated to be clearly discerned.

C. Section of the west side of the opening.

The principal panel has the figure of Caracalla sacrificing. The figure of his brother Geta, which completed the subject, is rudely erased, it is supposed by the direction of the

\* The height of the columns, as used in triumphal arches, seems, in most instances, to have determined the clear openings between the two central ones; this is the case precisely in those of Titus, Septimius Severus, and Constantine, as well as the present example.

† See also Plate XXVI.

former; emblems of sacrifice, as in the other instances, fill the panels below; and those above are the same as described in the other section.

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### PLATE XXIII.

THE ORDER AND DETAILS,

WITH THEIR ADMEASUREMENTS.

- A. The cornice of the pedestals.
- B. The bases of the pilasters, which continue round the piers.
- C. The panels of the pilasters.
- D. The capital of the pilasters, &c. toward the south front.
- E. The architrave. F. The frieze. G. The cornice of the entablature.
- H. The soffit of the architrave; and I. The section of the same.
- K. The coffers of the soffit to the opening; and L. their section.
- M. The moulding round the inscription, to the left of which is the figure of Hercules; it will be observed, that the tablet on which this figure is sculptured, is not over the centre of the piers.

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### PLATE XXIV.

DETAILS OF THE SECTION.

THIS section, by comparison with the last, exhibits the variety of the width in the two sides of the same pilasters, and the consequent variety in the proportion of the capital on its two faces. The rest of the Plate shows, to a larger scale, the ornaments of the sections in Plate XXII.

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### PLATE XXV.

THE ENTABLATURE, ONE QUARTER THE ACTUAL SIZE;

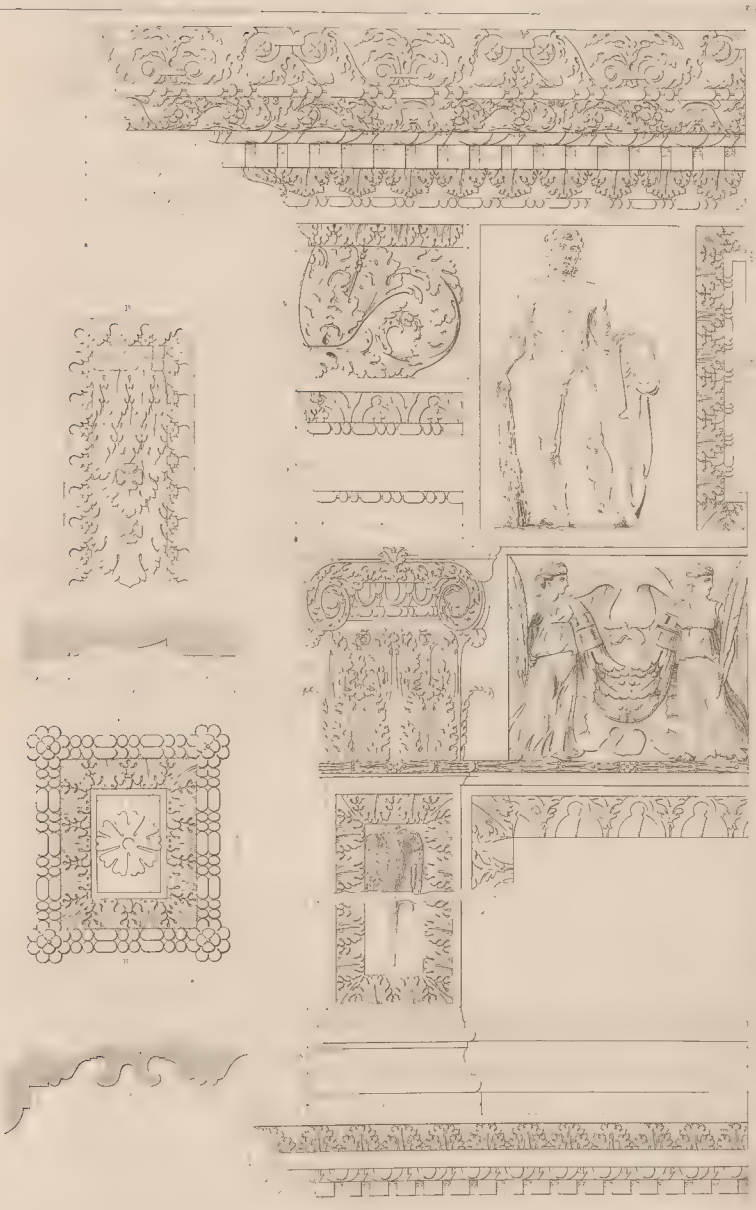
WITH THE SOFFIT OF THE CORONA.

THIS Plate will give an accurate idea of the style and effect of the architectural ornament in this edifice. Its character is broad and highly relieved, though not delicately executed, and may be said to be too highly ornamental, scarcely any part of the marble having been left undecorated. The greatest similarity will be observed in the design of these ornaments, to those of the Arch dedicated to the same Emperor in the Roman Forum; but the execution of the latter is far superior to the present example.

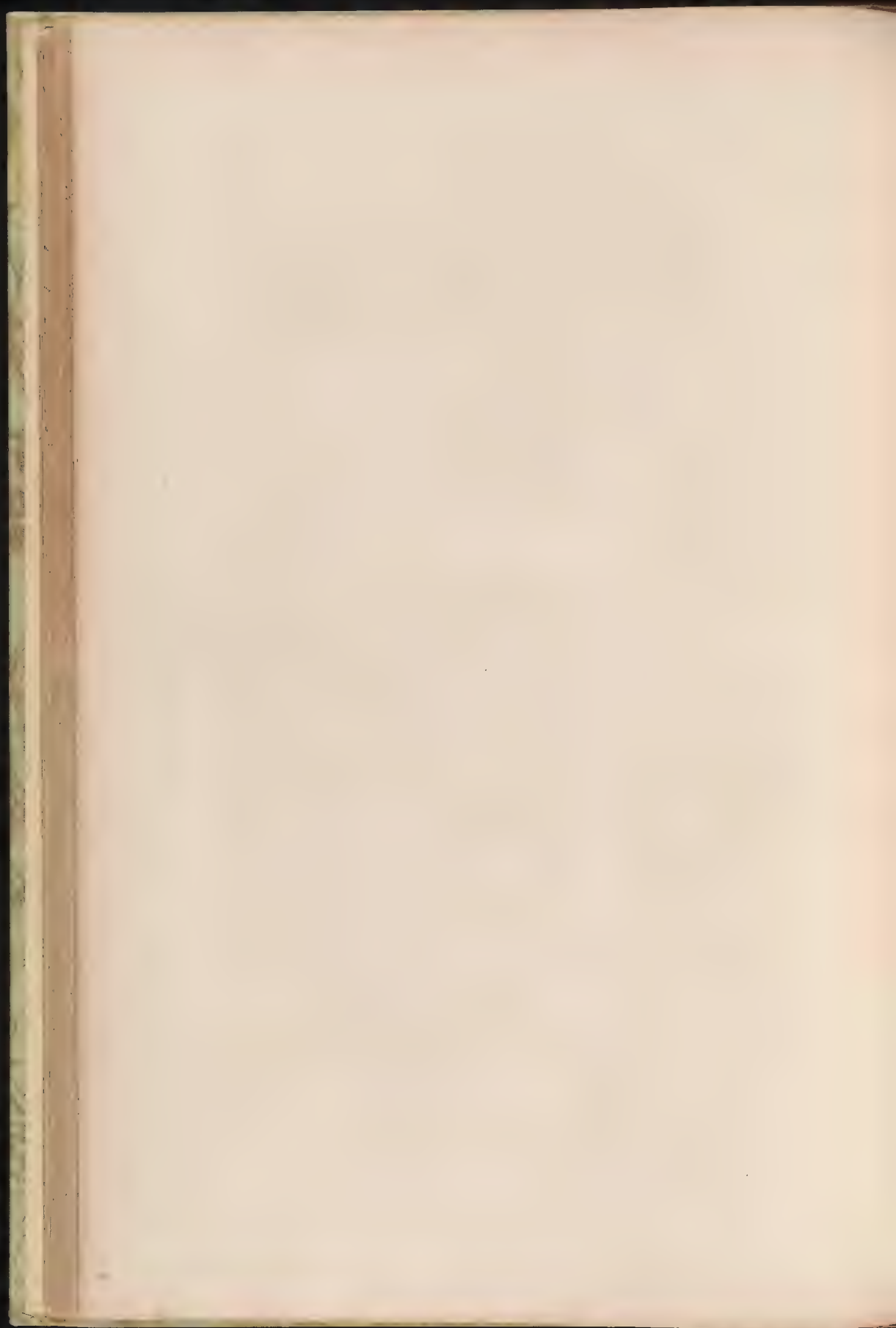


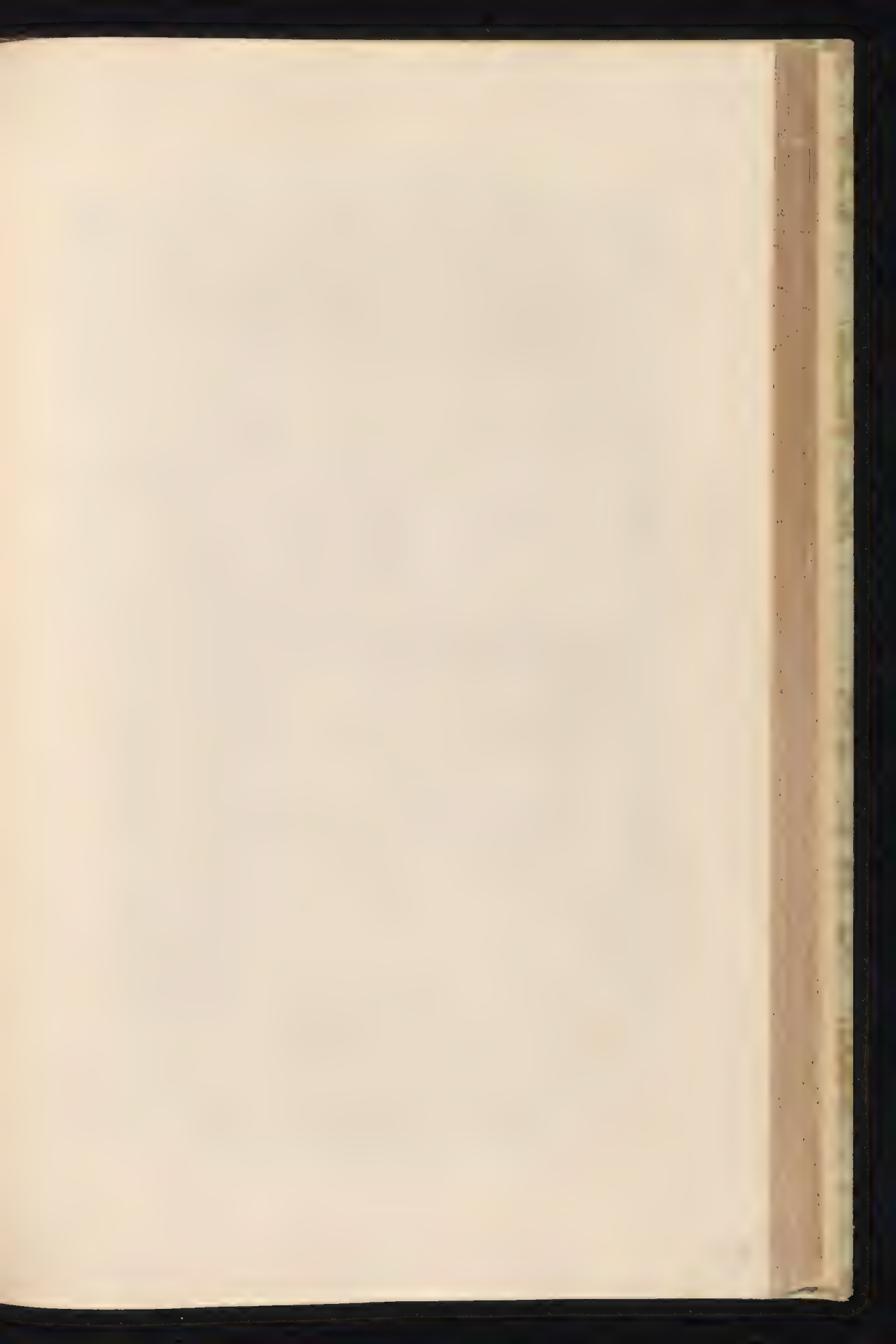


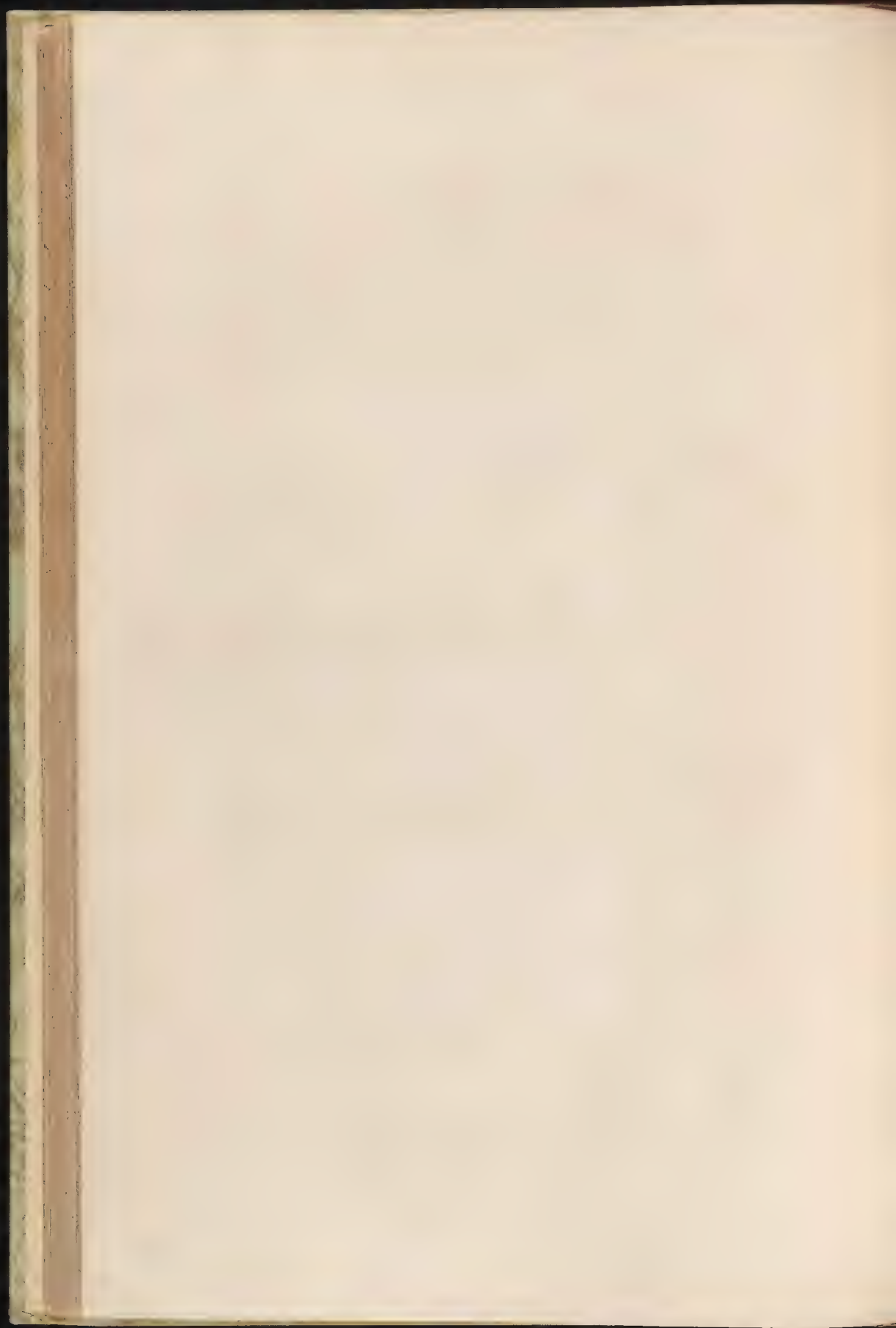


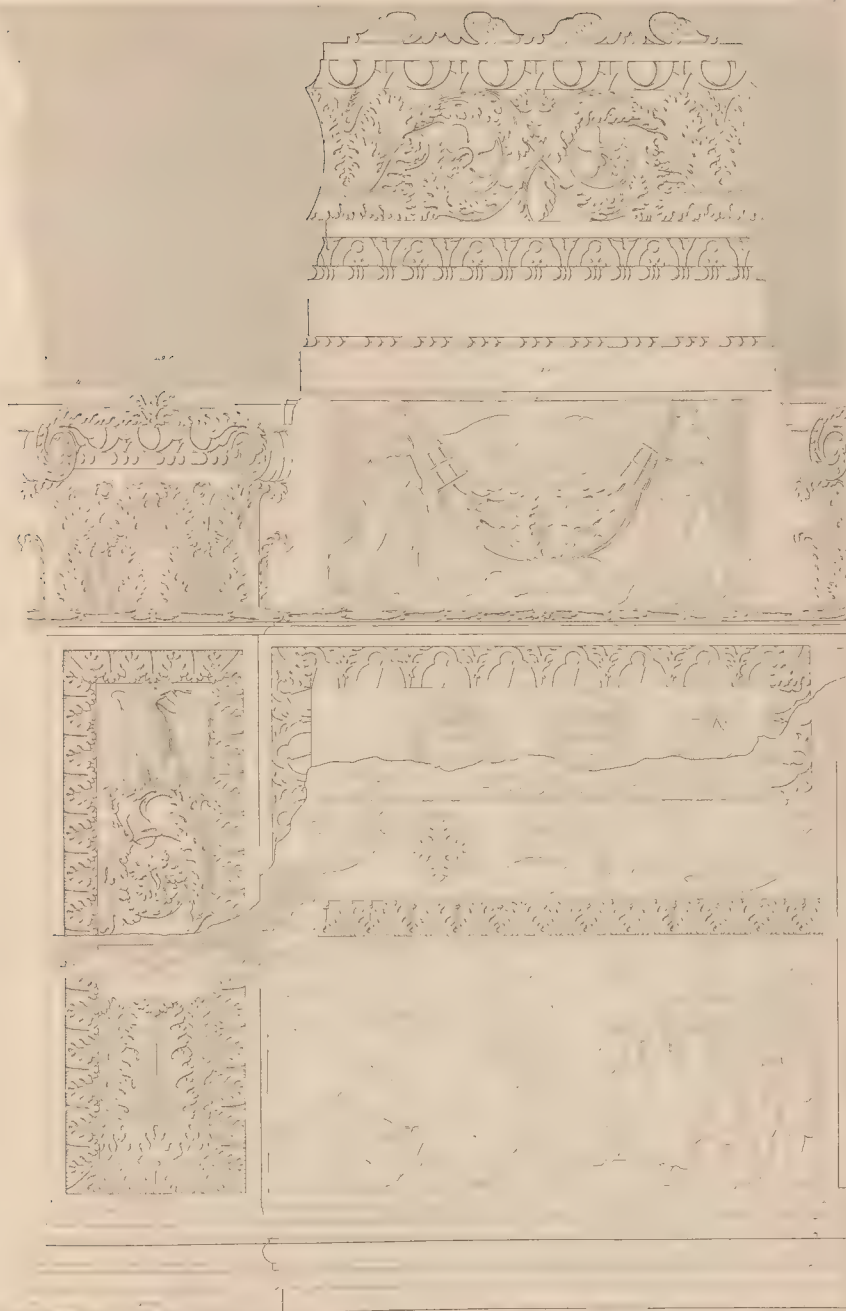


ARCH OF THE GORDIAN KNOT, ROME.



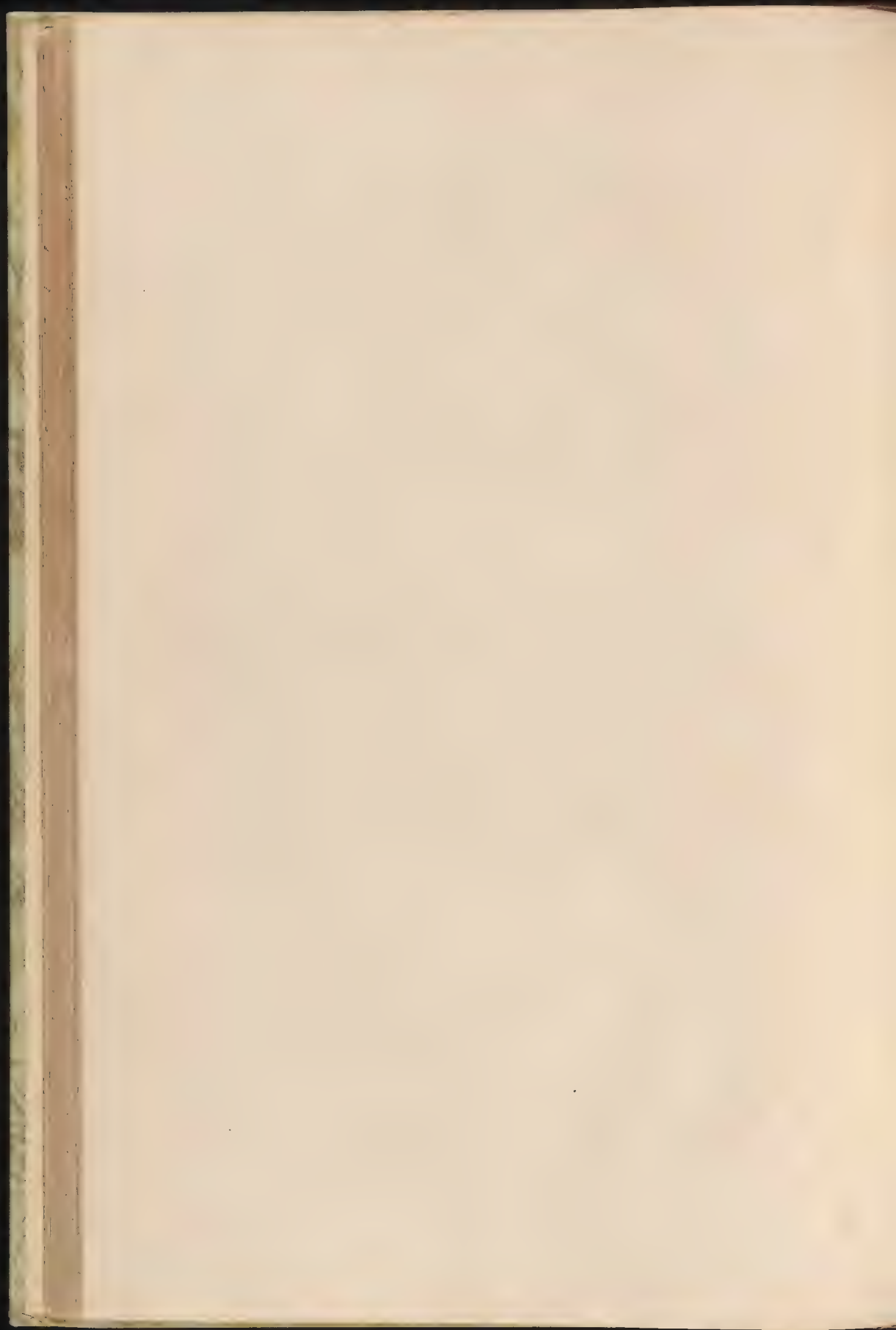






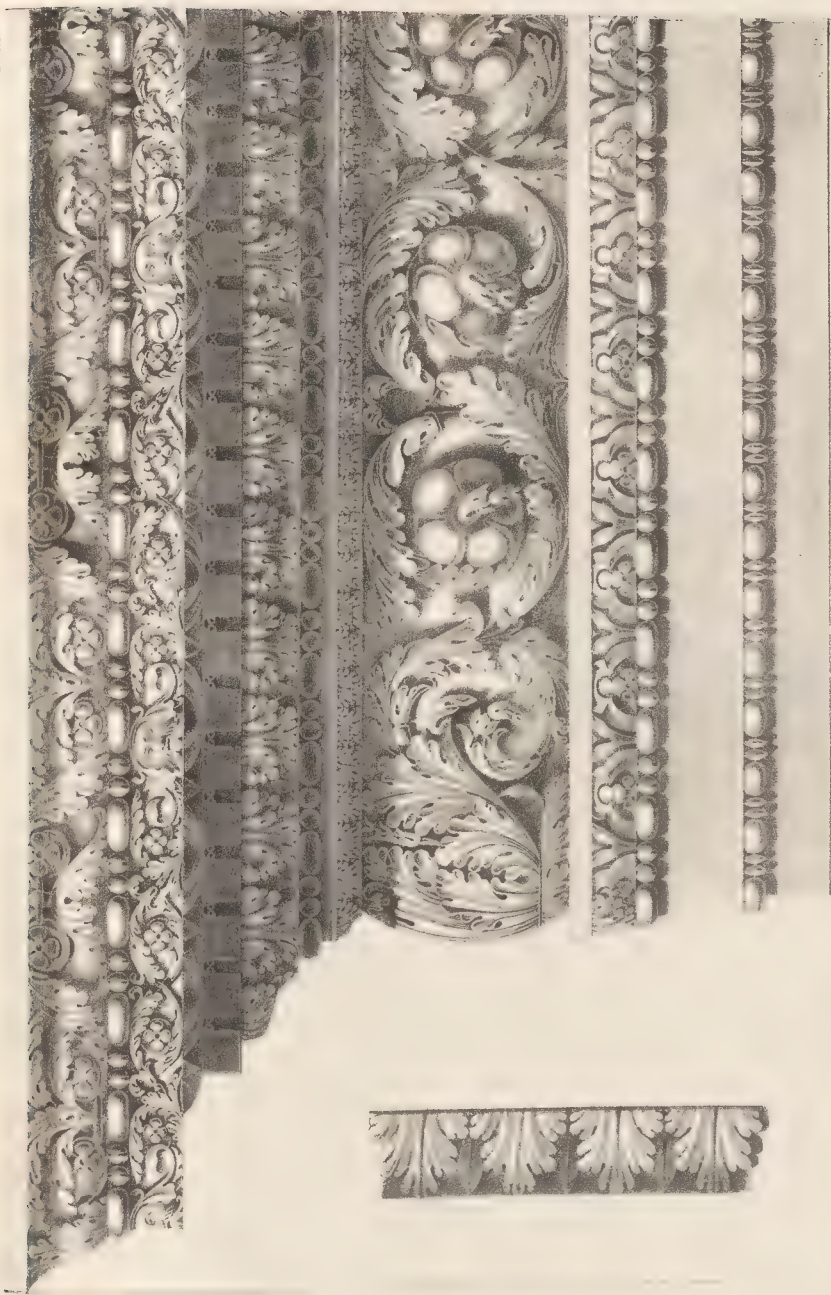
ARCH OF THE GOLDEN GATE ROME.





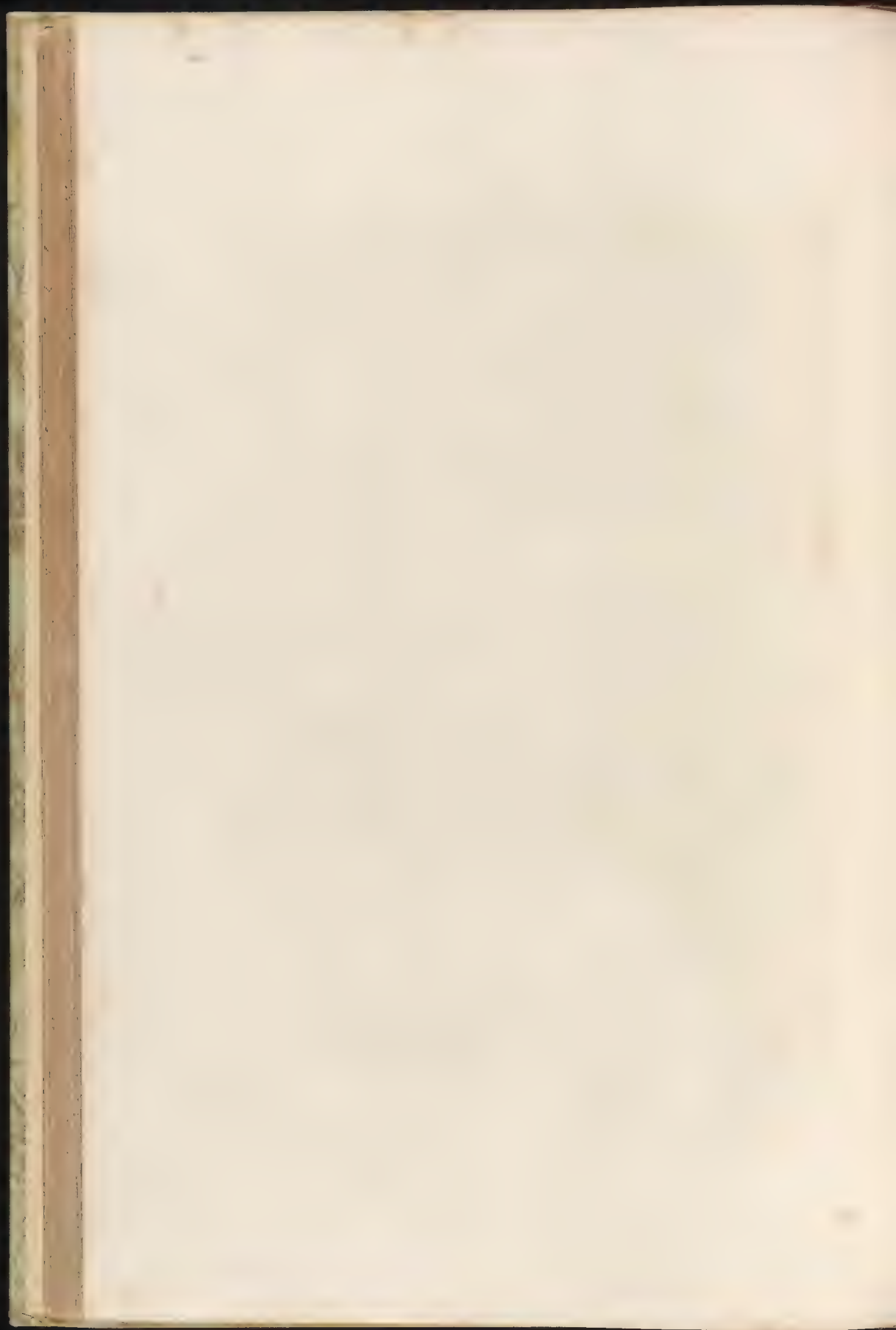






# ARCH OF THE GOLDSMITHS.

DESIGNED BY  
J. N. P. & SONS  
LONDON



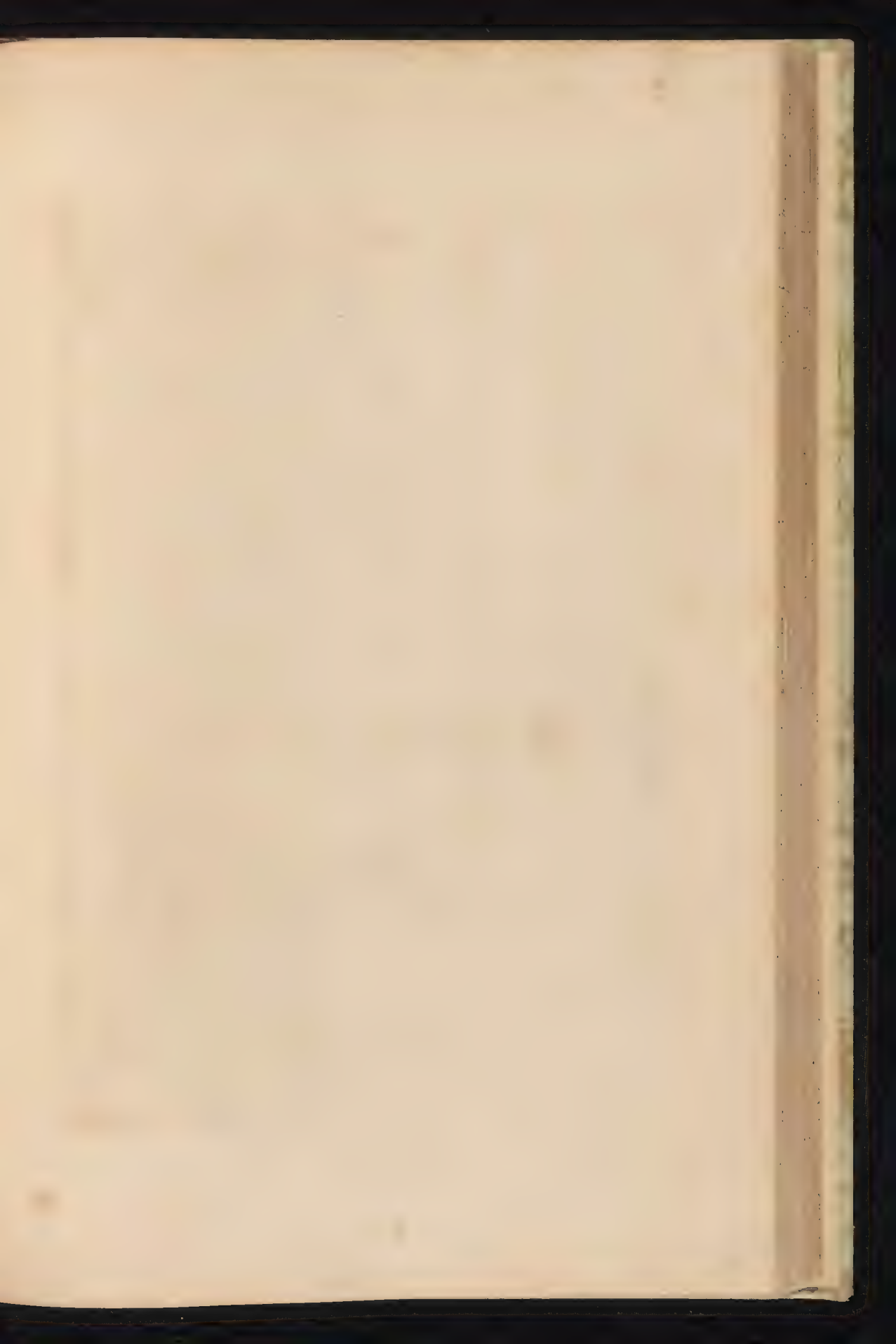


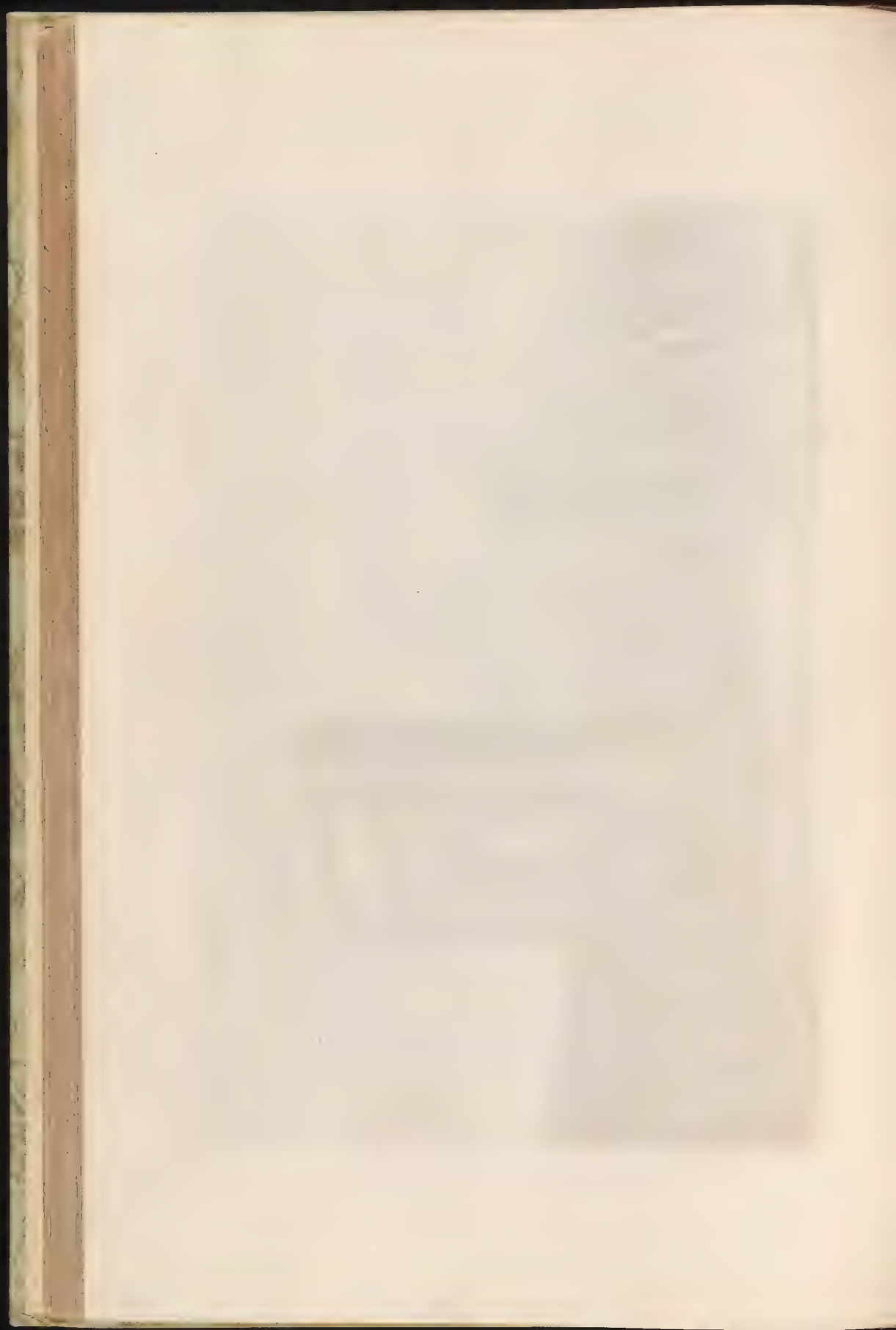


PLATE 11



ARCH OF TRAJAN, ANCONA.





OF  
THE ARCH OF TRAJAN, AT ANCONA.

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PLATE XXVI.

VIEW OF THE ARCH FROM THE WEST.

THE inscription on the south side of the Arch\* informs us, that it was erected to the honour of Trajan, on the occasion of his completing this port; which is corroborated by Dion†, who says, that in the nineteenth year of his reign, A. D. 116, Lucius Ælius Lamia and Ælianus Verus being consuls, the Senate and Roman People returned the Emperor solemn thanks for having facilitated the entry into Italy, on the side of the Adriatic Sea, by a port made by his order at Ancona.

The Arch is of small dimensions, built of white marble, and consists of but one opening, which is only nine feet ten inches and two-tenths in width, not having been intended for a carriage-way.

The mole or causeway entrance from the sea being elevated, has occasioned the Arch to be erected on a basement, which gives it an extraordinary height when viewed from the bay; but its proportions above that line are more conformable to the principles observed in other Arches. It bears some resemblance to the Arch of Titus in its general disposition, having four columns to each front, returning in the same manner at the angles, and having tablets between the outer ones: these columns are of the Corinthian order: the whole is surmounted by an attic with one large panel in the centre. The key-stone over the Arch is peculiar, having a sculptured bust of the Emperor at each end: it has dropped about seven inches from its original situation, in consequence of a settlement in the masonry, which however is finely executed, and the joints scarcely perceptible.

This Arch has not any enrichment on the marble, except to the capitals and key-stone: all the mouldings are plain, and many of them peculiar in their contour. The panels have been decorated with festoons of bronze, the sinkings for which are left, and the holes of the cramps which secured them: the large panel of the attic has also been

\* See Plate XXVII.

† P. 784.

decorated with bronze ornaments, as well as the spandrels over the Arches: in these places the cramp holes still appear; but the metal, and that of the letters to the inscription on the other side, are removed.

On the top of the Arch were placed the statues of Trajan, of his wife Plotina, and sister Marciana, as a medal of that Emperor clearly shows, which also proves that the statue of Trajan was not equestrian, as some have supposed.

The view is taken from the port, looking toward the town, which lies principally to the right, out of the picture. The causeway forming the mole still remains, but is encumbered with a parapet, which hides part of the Arch; under it are store-houses: in the distance, on the summit of the promontory, is now the church of Saint Ciriaco. This promontory, which is a very commanding one, was called by the ancients "Promontorium Cumerum;" and on the top of it was a temple dedicated to Venus, mentioned by Juvenal in his fourth satire; "ante domum Veneris quam Dorica sustinet Ancon." Its site was probably that of the present church.

## PLATE XXVII.

### THE PLAN, ELEVATIONS, AND SECTION OF THE ARCH.

ON the plan it may be noticed, that the columns, and particularly the angular ones, are disposed similarly to those of the Arch of Titus at Rome, on the returns—the columns being placed at the angles: the inner ones have also a greater projection on one side than the other, like the same example.

In the elevation, the basement is of travertine stone. From the projecting fragments, it cannot be determined precisely to what height the level of the mole or causeway originally reached, but most probably it was nearly as high as the top of this basement; at present, there are six modern steps up to that level on the side toward the town.

From this basement the mass of the order is nearly a square, not including the attic. The entablature is nearly a fourth of the columns, which are ten diameters in height.

The opening is very lofty, being more than a double square to the springing. The pedestals are nearly as described by Palladio\*; one half the opening of the Arch in height. The masonry is composed of large blocks of marble, as indicated on the elevations; the courses frequently are in one block, the whole size of the piers; the joints are very finely fitted without cement.

The south front has the inscriptions on the attic; and the large panel in the north front has cramp holes, to which some bronze ornaments appear to have been attached.

\* See note, page 5.



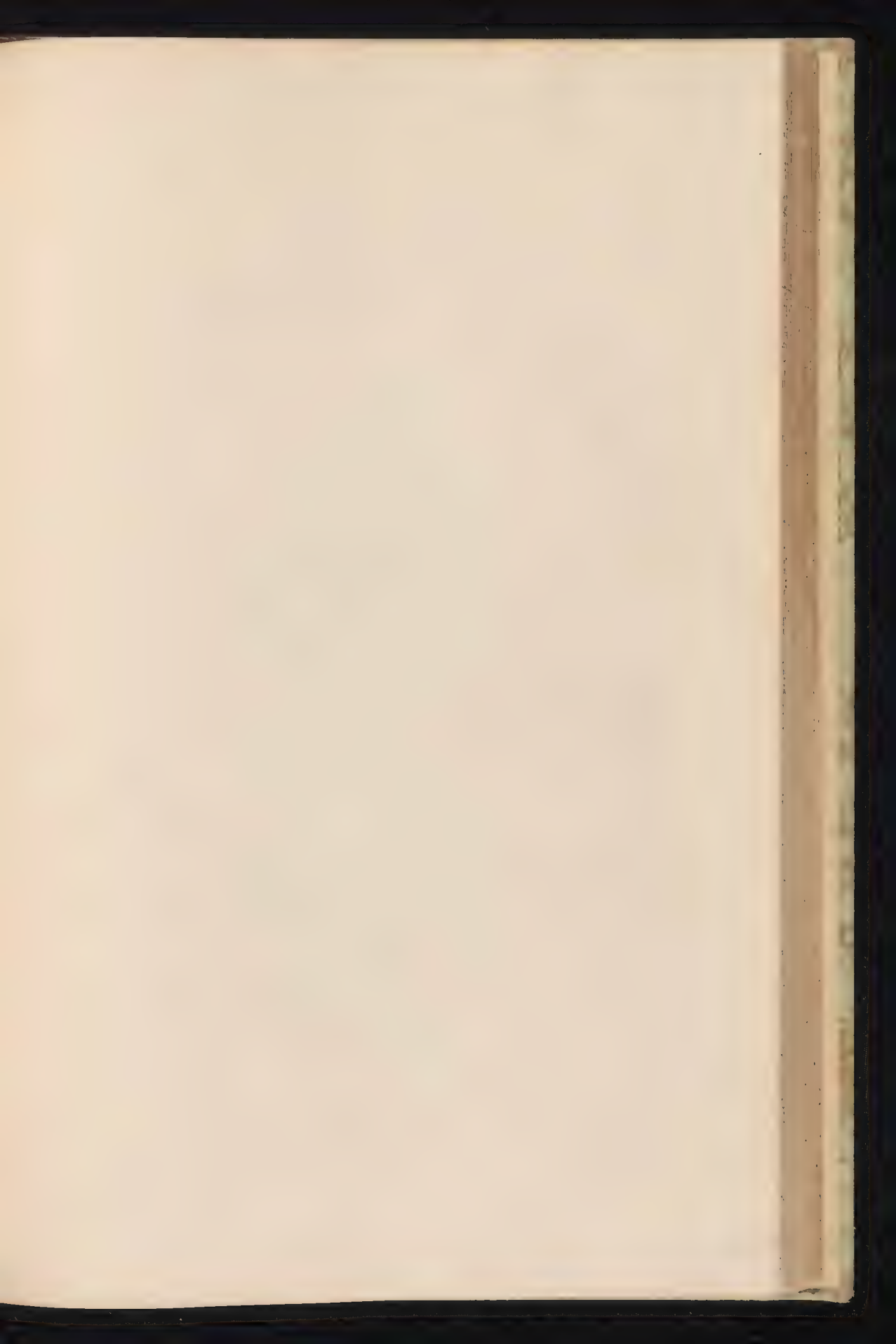


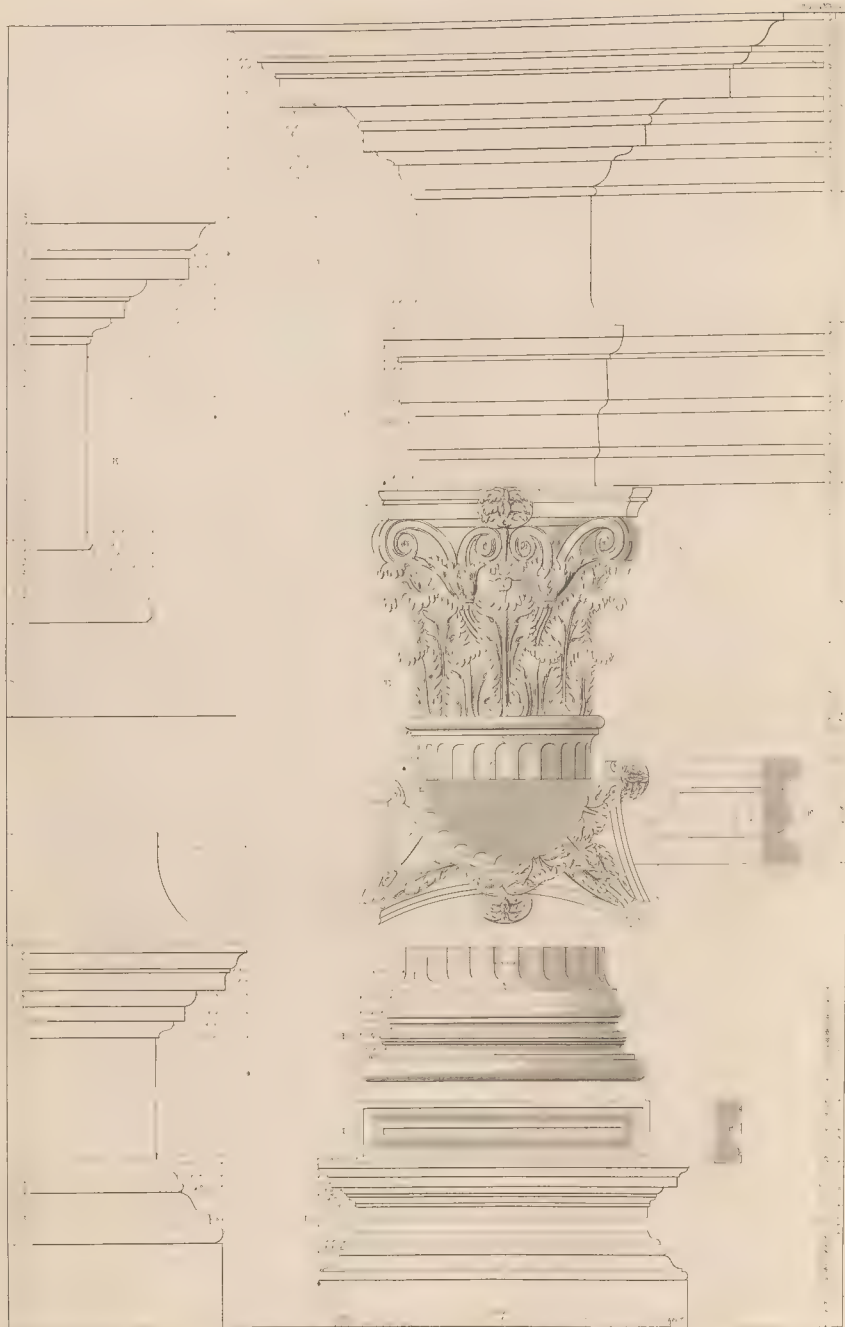




ARCH OF TRAJAN AT ANCYRA.





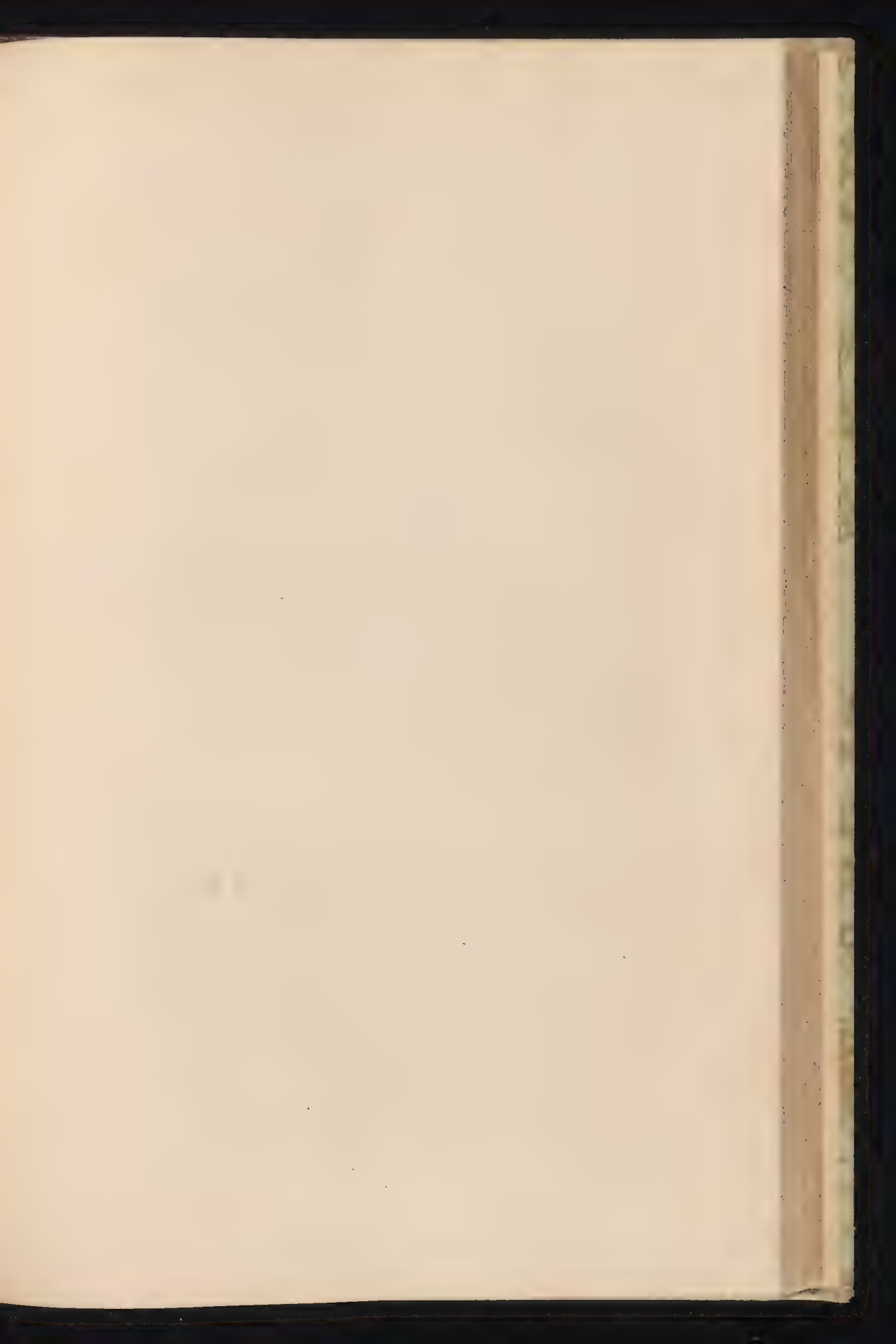


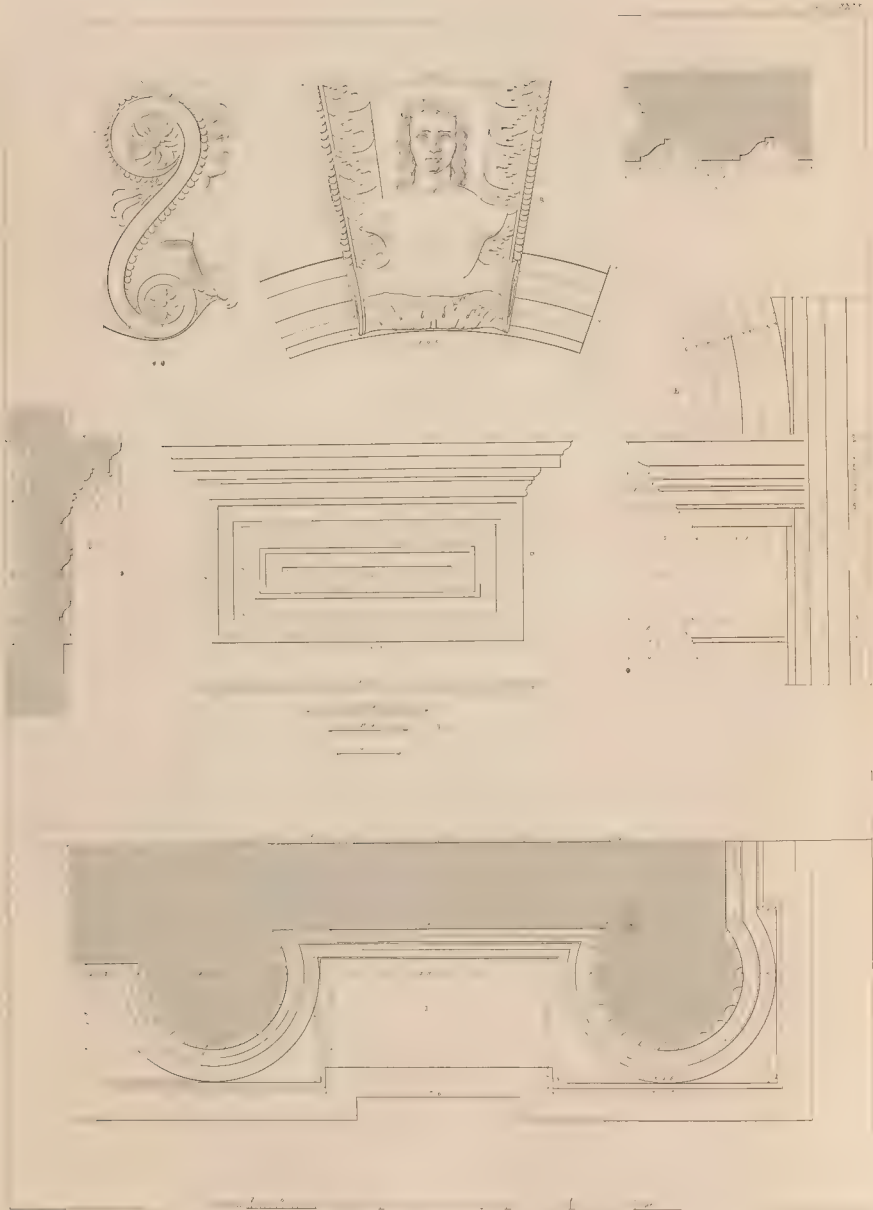
ARCH OF TRAJAN. ANCONA.



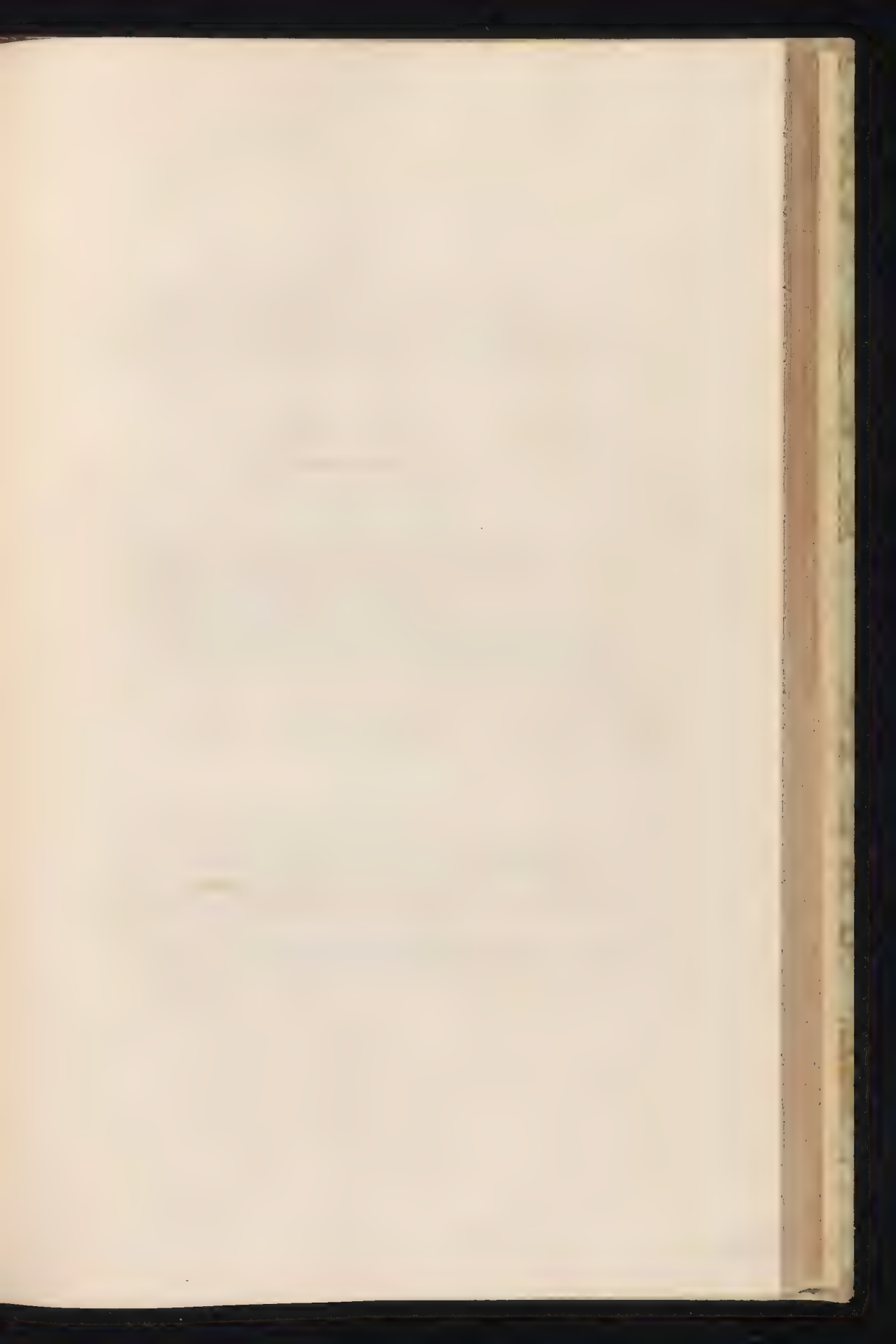


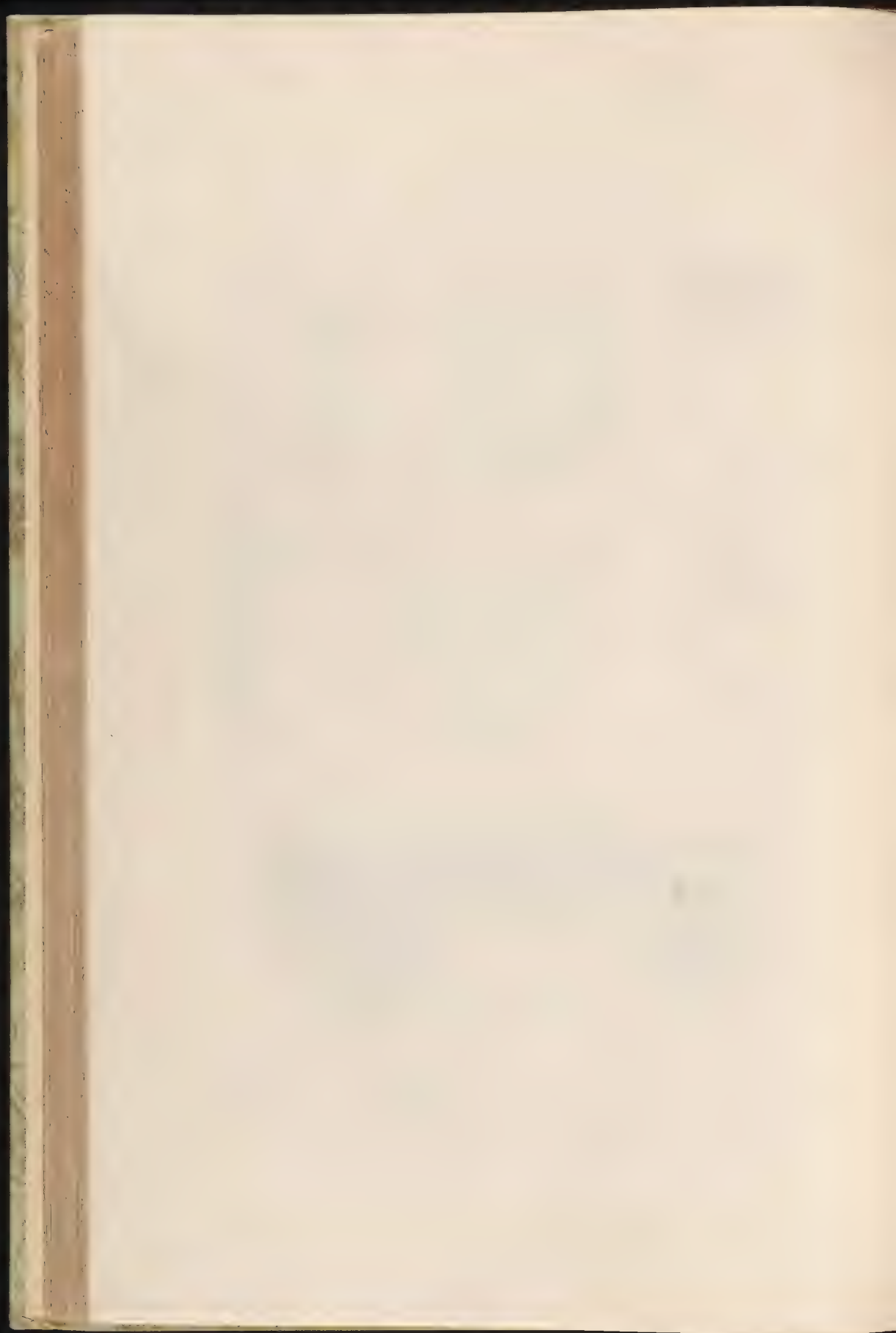






ARCH OF TRAJAN, ANCONA.





The sinkings in the panels of the fronts and sides also held festoons of bronze, and the spandrels over the Arch some decoration of a similar nature.

On the west side of the opening\* are grooves, which apparently contained some standard measures or scales of bronze or silver; the length of them will be found in Plate XXIX.

### PLATE XXVIII.

DETAILS OF THE ORDER, PEDESTALS, AND ATTIC,

WITH THEIR DIMENSIONS.

- A. Represents the base, mouldings, and cornice of the basement.
- B. The moulding of the pedestals, on which are the columns.
- C. The zocle or sub-plinth under the columns, with its section at the side.
- D. The moulding of the bases.
- E. The capital of the columns, with its plan underneath.
- F. The soffit of the entablature between the central columns.
- G. The architrave. H. The frieze. I. The cornice of the entablature.
- K. The mouldings of the attic, with the one round the large panel, dotted within the die.

### PLATE XXIX.

DETAILS.

WITH THEIR DIMENSIONS.

- A. Is the plan of the panels of the pilasters in the attic.
- B. The front; and C. The profile of the key-stone.
- D. The impost moulding of the Arch; and E. The archivolt, showing the manner in which they are connected with the column.
- F. One of the upper tablets between the two outer columns; and G. The section of the same.
- H. The sinkings for the metal measures, with their lengths.
- I. A plan of part of one of the piers, explaining more clearly the different situations and projections of the columns at the angles, and next the opening.

\* See Section and Plan at A.



OF  
THE ARCH OF CONSTANTINE.

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PLATE XXX.

VIEW FROM THE SOUTH-EAST.

ABOUT nine miles from Rome, on the banks of the Tiber, at a place called Saxa Rubra, (Red Rocks) and a little above the present *Ponte Molle*, the Emperor Constantine overcame in a battle the tyrant Maxentius. In honour of which, the Senate decreed him the first place among the three Augusti, who then governed the empire, and a triumphal Arch, for having, by divine instinct, and with extraordinary courage, delivered the republic from the tyrant, and the whole faction.

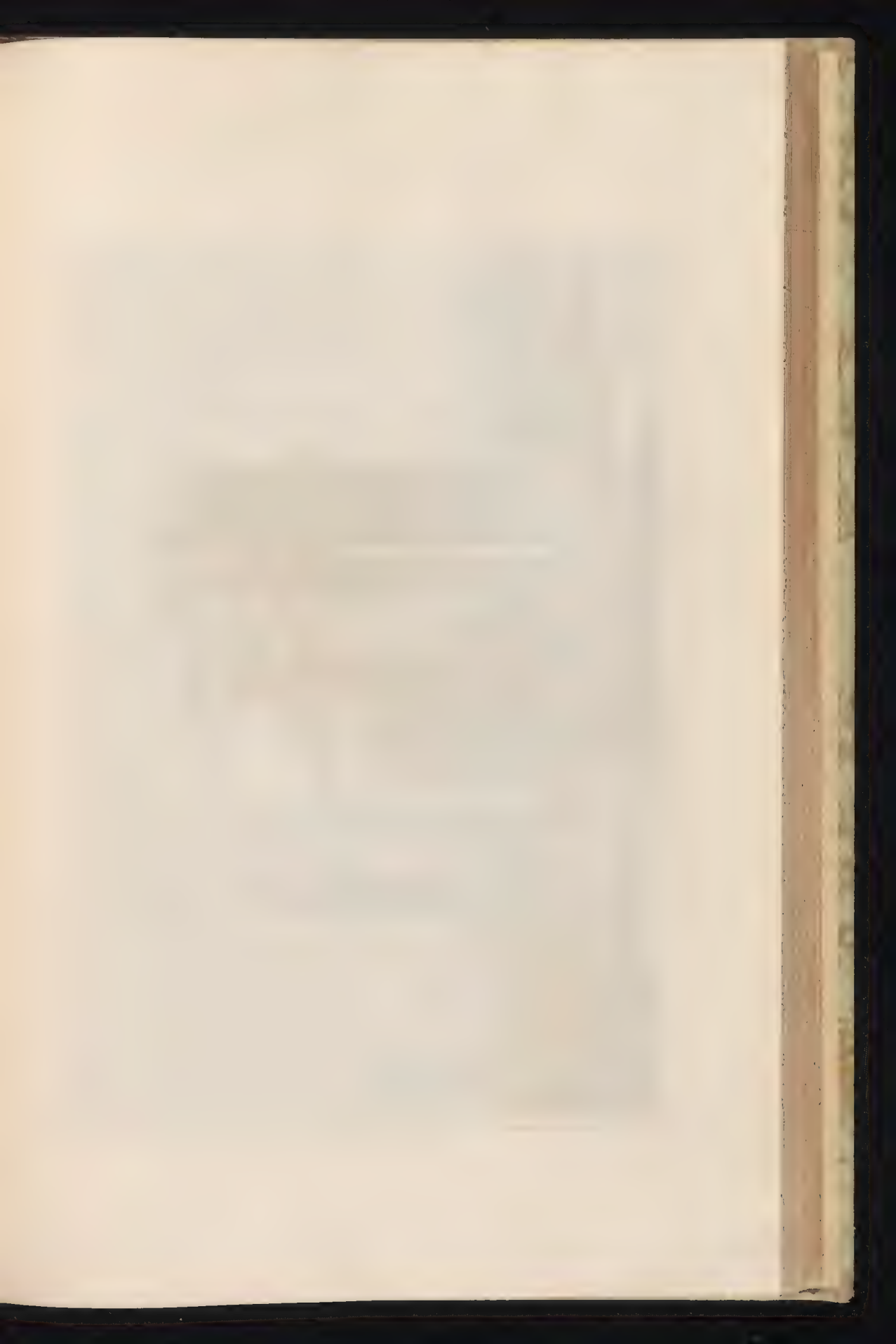
This triumphal Arch is situated in a valley formed by the Celian, Palatine, and Esquiline hills; and, according to many topographers, where the Via Sacra terminated by joining the triumphal way, and is the most magnificent, and best preserved, of those which remain at Rome. It has three Arches, like that of Septimius Severus; but the lateral ones have no communication with the central. Each of the two principal fronts is decorated with an entablature, supported by eight elegant fluted columns of the Corinthian order, the shafts of which are of yellow antique marble, detached from the wall, and placed on lofty pedestals, and each supporting the statue of a captive Dacian. The whole of the edifice, with the exception of these columns, is constructed with white marble, laid without cement, and cramped with bronze.

An inscription\* occupies the central compartment of the attic; and the words *Instinctu Divinitatis*, are said to supply the place of *Diis Faventibus*, which accorded better with the polytheism of the Romans.

The eight statues of Dacian prisoners, which decorate the attic, are of Phrygian marble, called "pavonazetto;" and were, with many of the other sculptures, brought from an Arch erected to Trajan in his forum, demolished for the purpose of decorating that of Constantine†.

\* See Plate XXXII.

† Gibbon, vol. ii. page 235, says it was not possible to find in the capital a sculptor who was capable of adorning the Arch erected to Constantine.







ARCH OF CONSTANTINE, ROME.  
View of the South-East Side.



The bas-reliefs on the pedestals, and on the frieze, over the small arches, which continue round the ends, (the latter representing the taking of Verona, and the victory at *Ponte Molle*) the four Fames in the spandrels of the principal, the eight river Gods in those of the side openings, and the two circles at the ends of the Arch, also the four panels under each of the side Arches, are the work of Constantine's time\*.

The other bas-reliefs, as well as most of the cornices, impost, &c. are of good sculpture, and were taken from the Arch of Trajan, which was erected by Apollodorus of Damascus when the arts were in their most flourishing state.

These superb bas-reliefs, which represent the various exploits of Trajan, are twenty in number; ten are placed in the attic, two under the centre Arch, and eight circular ones over the two small Arches.

The four bas-reliefs in the attic, between the statues, on the south side of the Arch shown in the accompanying view, represent Trajan declaring Parthamaspatēs king of the Parthians†; the discovery of a conspiracy of Decebalus against Trajan; the same Emperor haranguing his soldiers; and, at last, Trajan offering sacrifice called *suovetaurilia*.

The four bas-reliefs in the attic, between the statues upon the north front, represent the triumphal entry of Trajan into Rome‡—the Appian way, lengthened by him to Brundisium—the same Emperor feeding the hungry throughout Italy—and Trajan supplicated by Parthemasire to restore him the kingdom of Armenia, taken from his father.

The bas-reliefs which decorate each end of the attic, and those under the central opening, formed originally but one piece, and represent the victory of Trajan over Decebalus, king of the Dacians§.

The eight circles which are over the small arches||, represent different subjects; Trajan in the chase, and his sacrifices to Mars, Apollo, Diana, and Sylva.

The pedestals on which the columns rest were half-buried in earth washed from the hills—till Pius VII. removed it, and built the wall of enclosure, as we learn from an inscription on the west end:

Pius VII. P. M.  
Arcum Triumph.  
restituit et  
muro sepsit.  
Anno MDCCCV.

Some of the ancient pavement of marble remains under each opening¶, and some carriage-way paving at one end, similar to that under the Arch of Titus. Clement XII. restored the heads of the Dacians, which had been broken off, it is said, by Lorenzo di Medici, and taken to Florence: but this is not to be believed, as one of the heads was discovered among

\* This sculpture is of so inferior a cast, that it was considered useless to represent it.

† See also Plate XXXVII.

‡ See also Plate XXXVIII.

§ See also Plate XXXVI.

|| See Plates XXXIX. and XL.

¶ See Plate XXXI.



the earth, and now deposited in the Museum, with this inscription on its pedestal: "*Ad Arcum.*"

To the right of the Arch are the remains of the Meta Sudans.

To the left, a part of the Palatine hill, now a garden, and covered with the ruins of the once magnificent palace of the Cæsars.

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### PLATE XXXI.

#### PLAN OF THE ARCH.

IN this plan are represented the piers, with the pilasters attached, the projection of the columns, their plinths, and the extent of the base mouldings surrounding the piers. The soffits of the Arches are plain; under them are indicated the ancient pavement, formed of large marble slabs, some of which are seventeen feet long. To the west of the Arch are the remains of some carriage-way pavement.

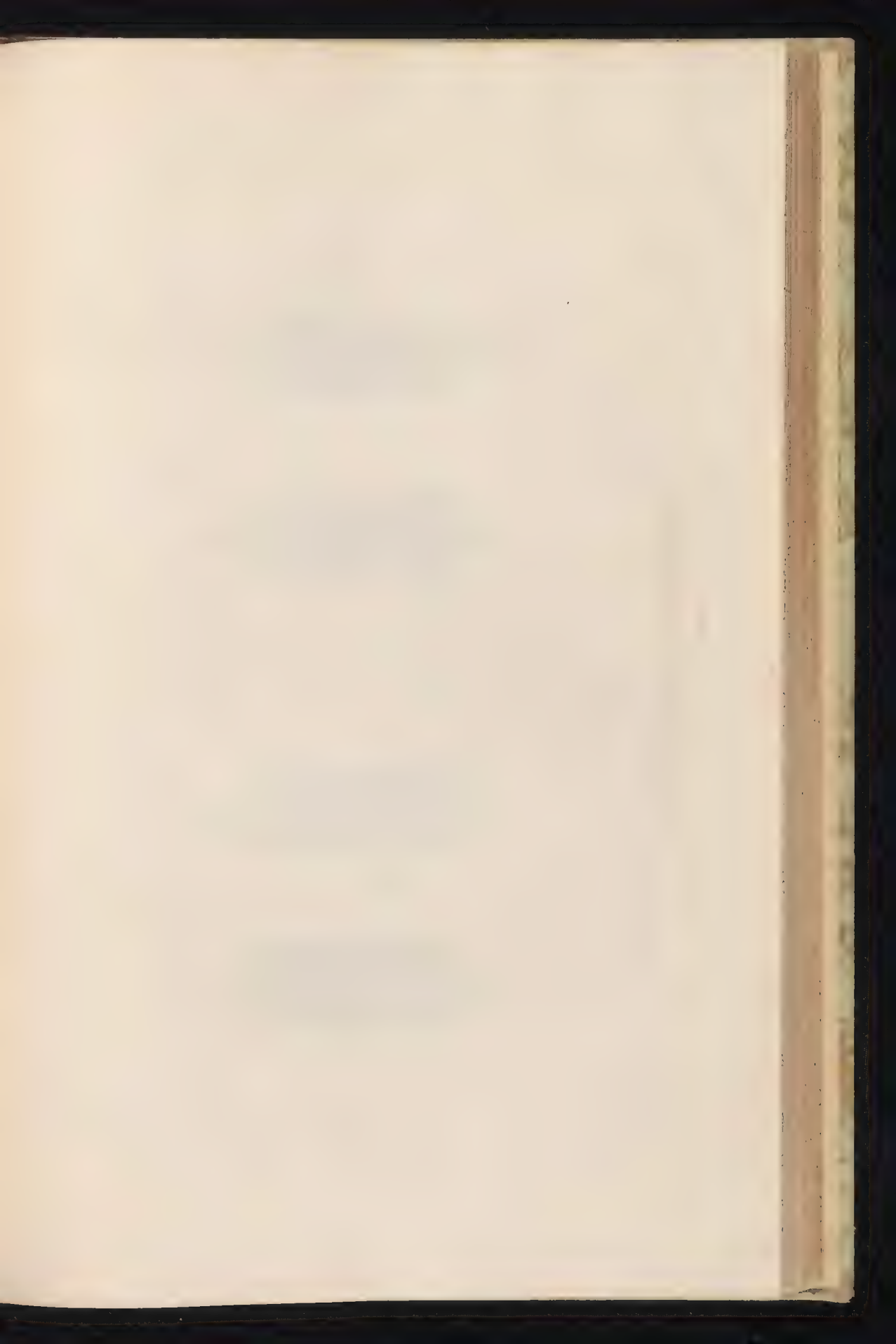
On the western pier is drawn the plan of the stairs leading to the vaulted chamber in the attic, the extent of which, with the piers and openings of communication, and also the plan of the upper part of the staircase, showing the ascent and descent, are expressed in *dotted* lines. The entrance to the staircase is immediately over the impost of the lower Arches, and the commencement of the steps is distinguished by the lines being drawn.

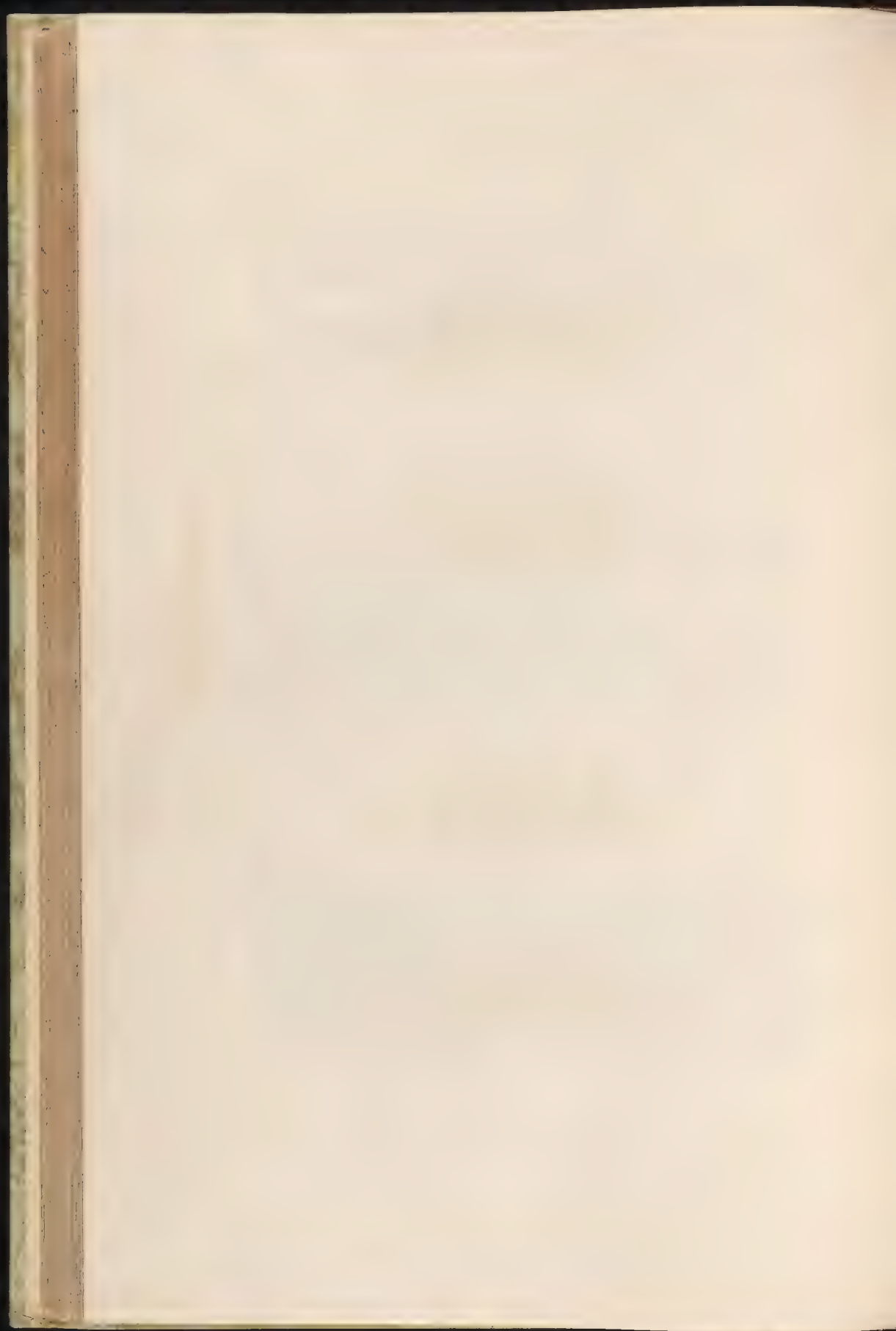
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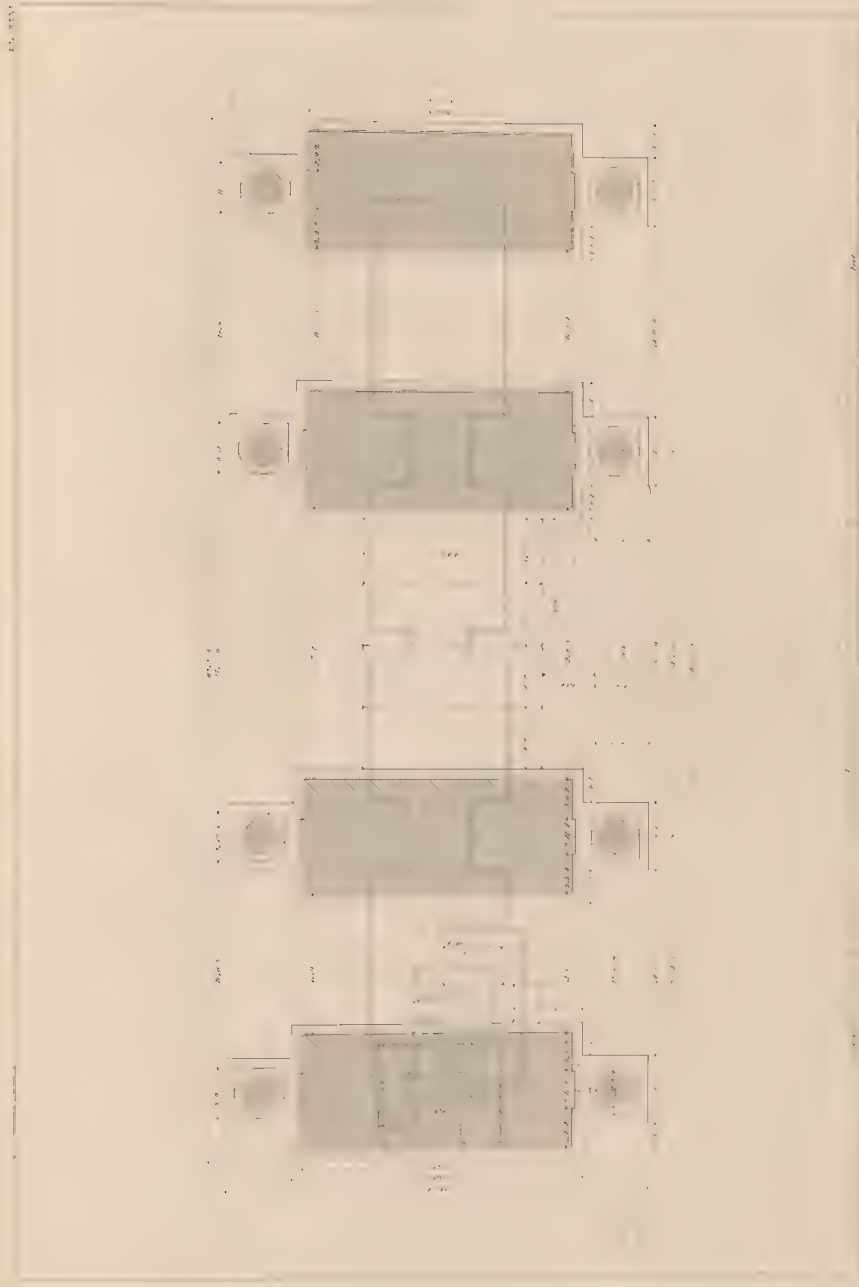
### PLATE XXXII.

#### ELEVATION OF THE SOUTH FRONT.

THE general disposition of this Arch is very similar to that of Septimius Severus; but its extent is greater, and the proportions of the side openings preferable, being wider and approaching nearer to a double square: they are also one half the width of the central opening, which is nearly the same proportion and dimensions of that of Severus. The pedestals are very lofty, exceeding a third part of the order: they have an additional plinth, which, with their base mouldings, is continued round the piers as well as the pedestals. The order is half the height of the whole edifice; the columns are nine and a half diameters in height; the shafts of yellow antique marble, in one piece, fluted and cabled, and of fine workmanship, evidently selected from some other building.

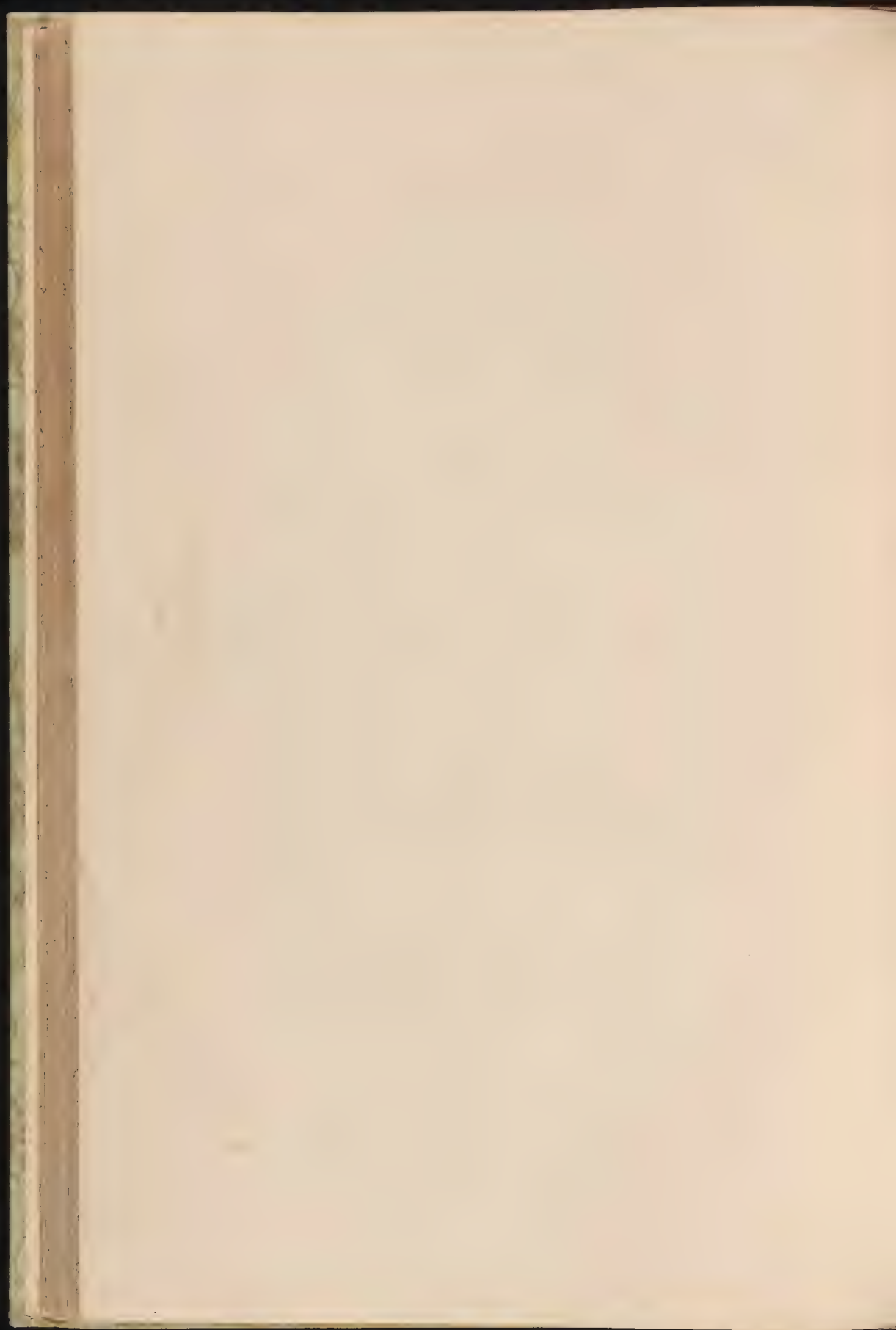


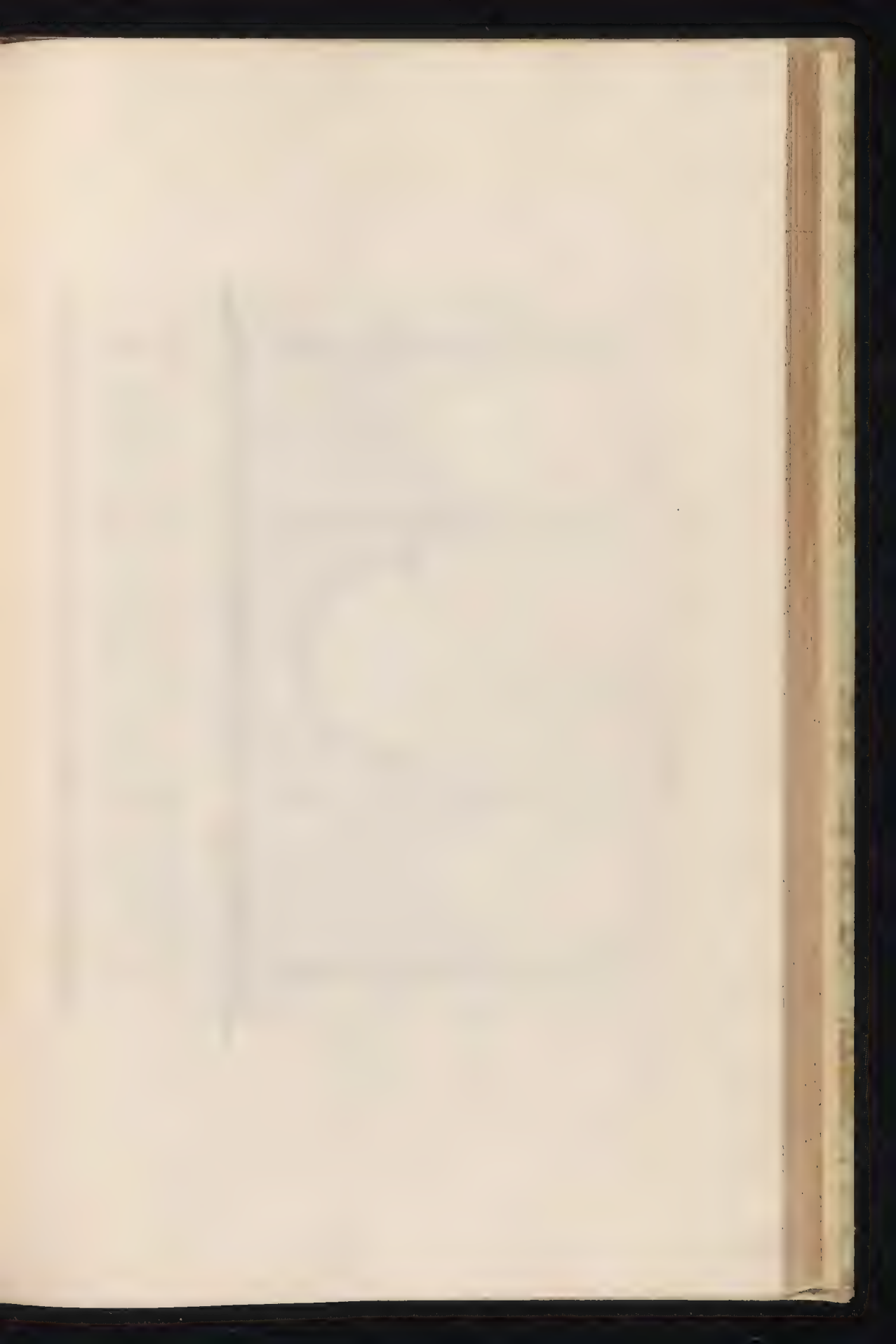




ARK OF CONSTANTINE, ROME.

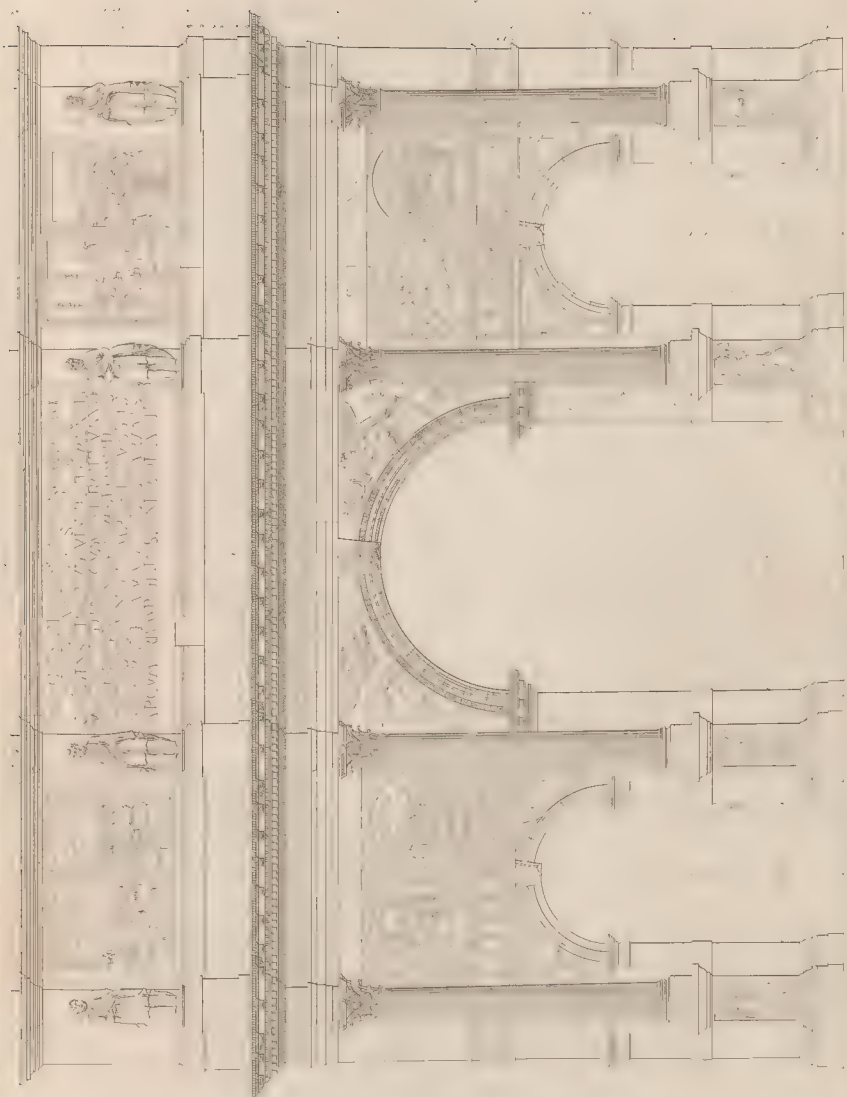
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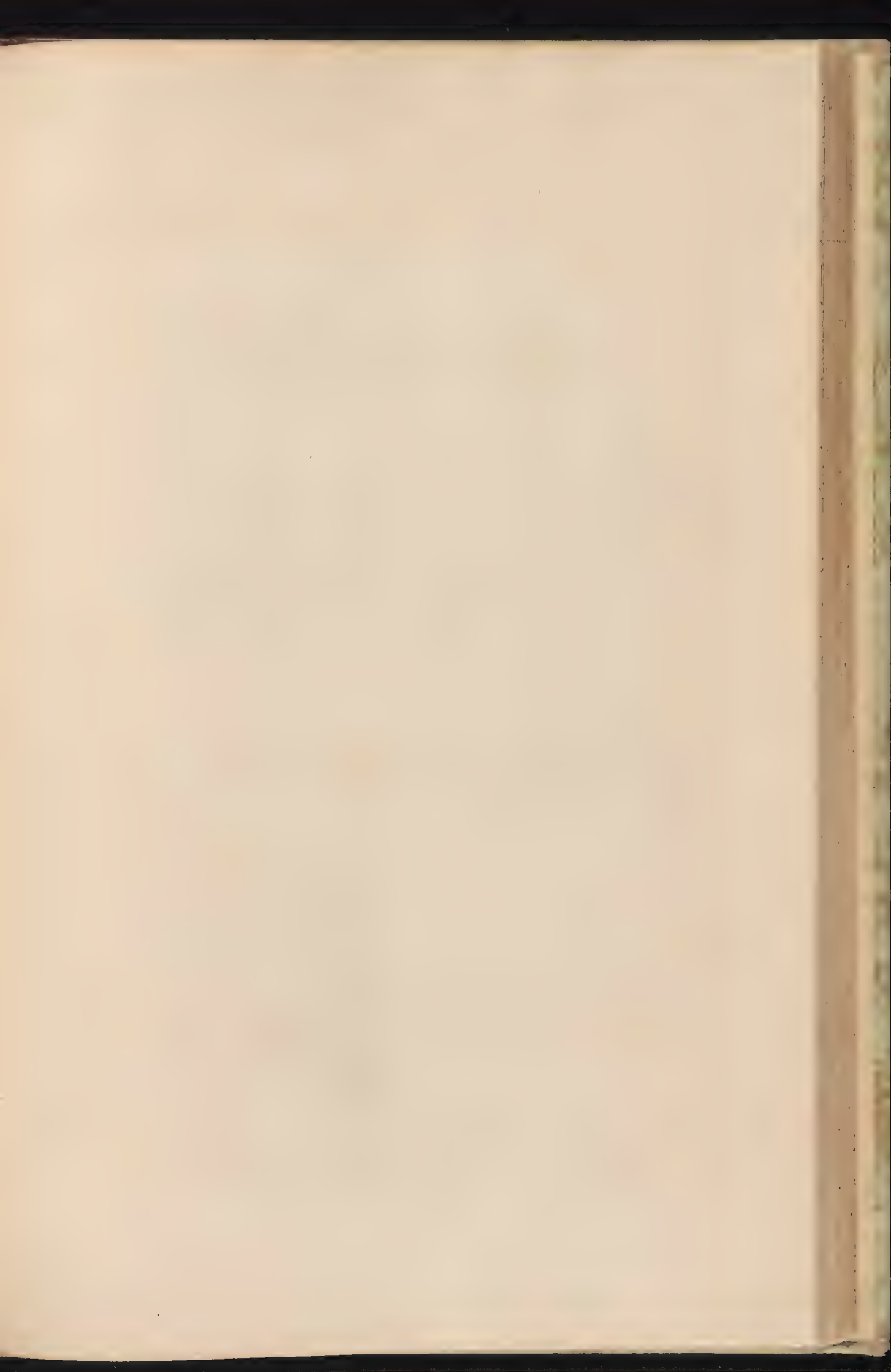


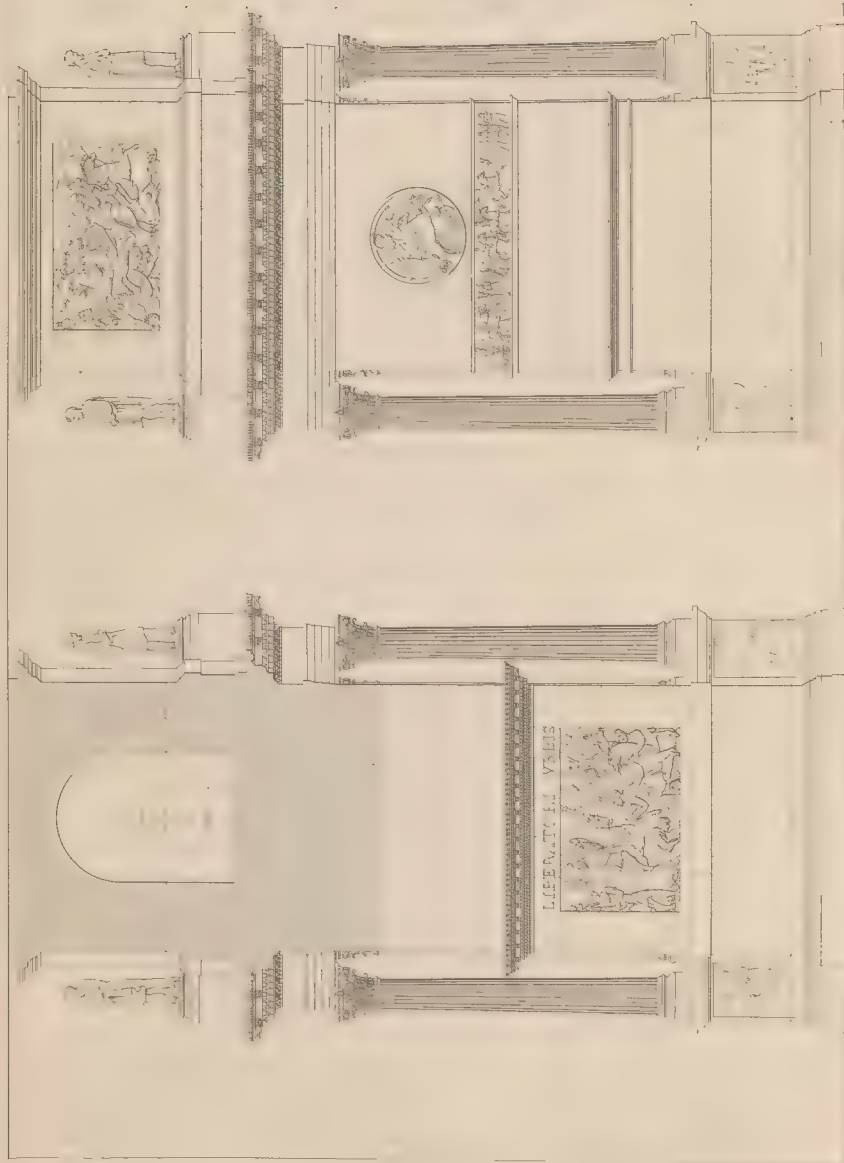




ARCH OF CONSTANTINE ROME.







ARCH OF CONSTANTINE, ROME.

Two views are Section & Elevation of East End







The bases and capitals are of white marble; behind them are pilasters fluted, and worked in regular masonry with the wall: the entablature is a quarter of the height of the column: the architrave is rudely moulded, the frieze left rough, and has indications of holes for cramps to attach a veneer of porphyry, fragments of which are visible in several places, as also around the circular medallions over the side Arches, where the marble has a similar unfinished surface. The cornice is in one block in height, and finely executed, excepting at the angles and returns over the salient columns, which appear to have been worked at the time of Constantine, and occasions the idea that it was brought from some edifice where projecting columns were not used. The upper member of the cornice over the corona was then cut away, as is evident from an additional height of the marble, which still remains not cut down in several places on the top of the cornice, invisible from below, but is shown in the central part of this elevation. The attic is above half the height of the order; the present cornice does not accord with former representations of it, and may probably, therefore, be of modern execution.

The inscription occupies only the central compartment; the bronze letters are removed.

The sculpture on the key-stones of the Arches is nearly destroyed. On this front, above the medallions over the side Arches, are the inscriptions, SIC X. and SIC XX.; on the north front, in the corresponding situations, are VOTIS X. VOTIS XX.

### PLATE XXXIII.

#### SECTION THROUGH THE CENTRE, AND ELEVATION OF THE EAST END OF THE ARCH.

THE projection of the columns and entablature, pedestals and statues, are here shown, and the chamber in the attic over the Arches: the soffit of the centre Arch, as well as the others, is without ornament: the masonry is shown on the drawings; that of the interior is very irregular; and many fragments of other buildings, as cornices, &c. are seen in ascending the staircase, and in the chamber above, some of which are finely executed. This chamber extends the whole length of the attic, and is constructed of brick, with two cross walls. The sculpture, both in the section and elevation, is described in Plates XXXVI. and XXXIX.

## PLATE XXXIV.

## ORDER AND DETAILS.

- A. The base and capital of the column.
- B. The entablature. The upper member of the cornice has been cut away.
- C. Soffit of the corona.
- D. Mouldings of the pedestals.
- E. Mouldings of the attic.
- F. Impost and archivolt of the side Arches.

## PLATE XXXV.

## IMPOST AND ARCHIVOET OF THE MAIN ARCH,

## ONE QUARTER THEIR ACTUAL SIZE.

- A. The impost of the principal Arch.
- B. The plan of the soffit of the corona.
- C. The archivolt to the south side.
- D. A variety in ditto, on the north side.

The impost is finely executed, and the modillions are decorated with various soffits, in which are discernible eagles, fish, and men: it is evidently removed from some other edifice.

The archivolts are rudely worked, and of Constantine's period.

## PLATE XXXVI.

## BAS-RELIEFS UNDER THE CENTRE OPENING, AND AT EACH END OF THE ATTIC.

THESE bas-reliefs formed a part of the decoration of an Arch erected to the Emperor Trajan in his Forum. After his conquest over the Dacians they appear to have formed one panel, fifty-eight feet in length; it is probable they extended the whole length of the attic, and are, from their bold style of relief, well calculated for that situation, which is evident from those now remaining in the ends of the attic of the present Arch, marked C and D. The



THE HISTORY OF THE

REIGN OF

CHARLES

THE FIRST

OF GREAT BRITAIN

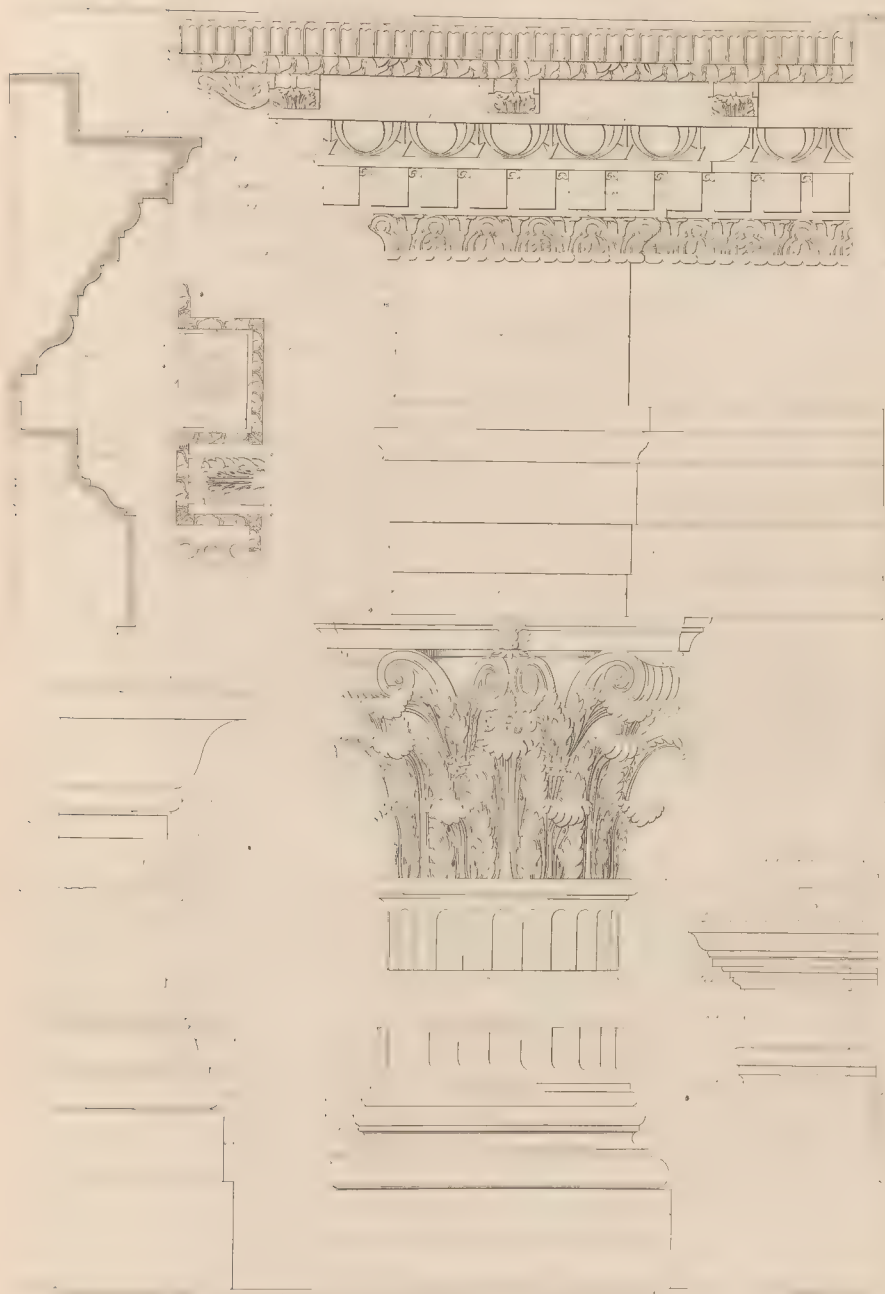
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JOHN

WILKINS

ESQ.



ARCH OF CONSTANTINE, ROME.





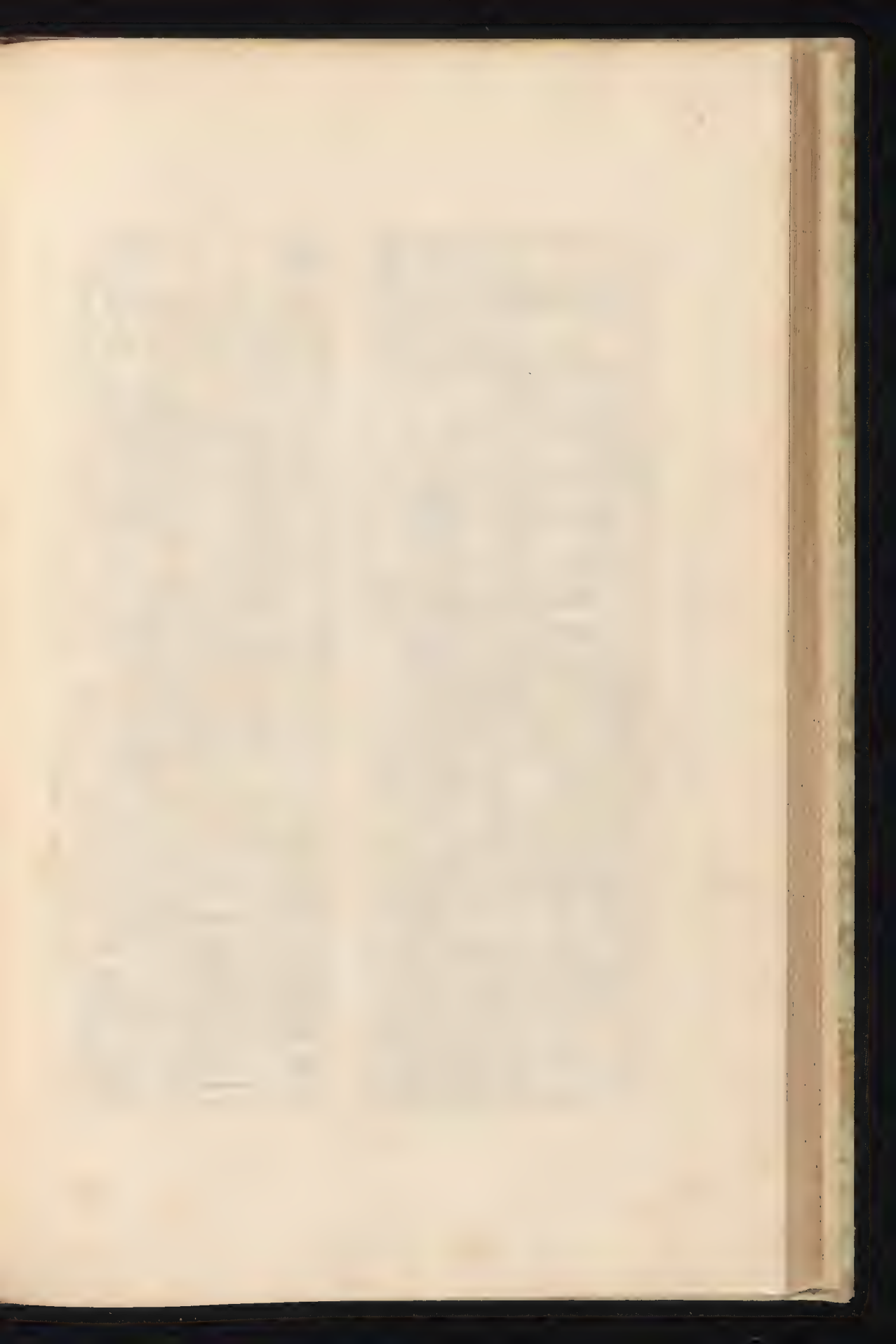
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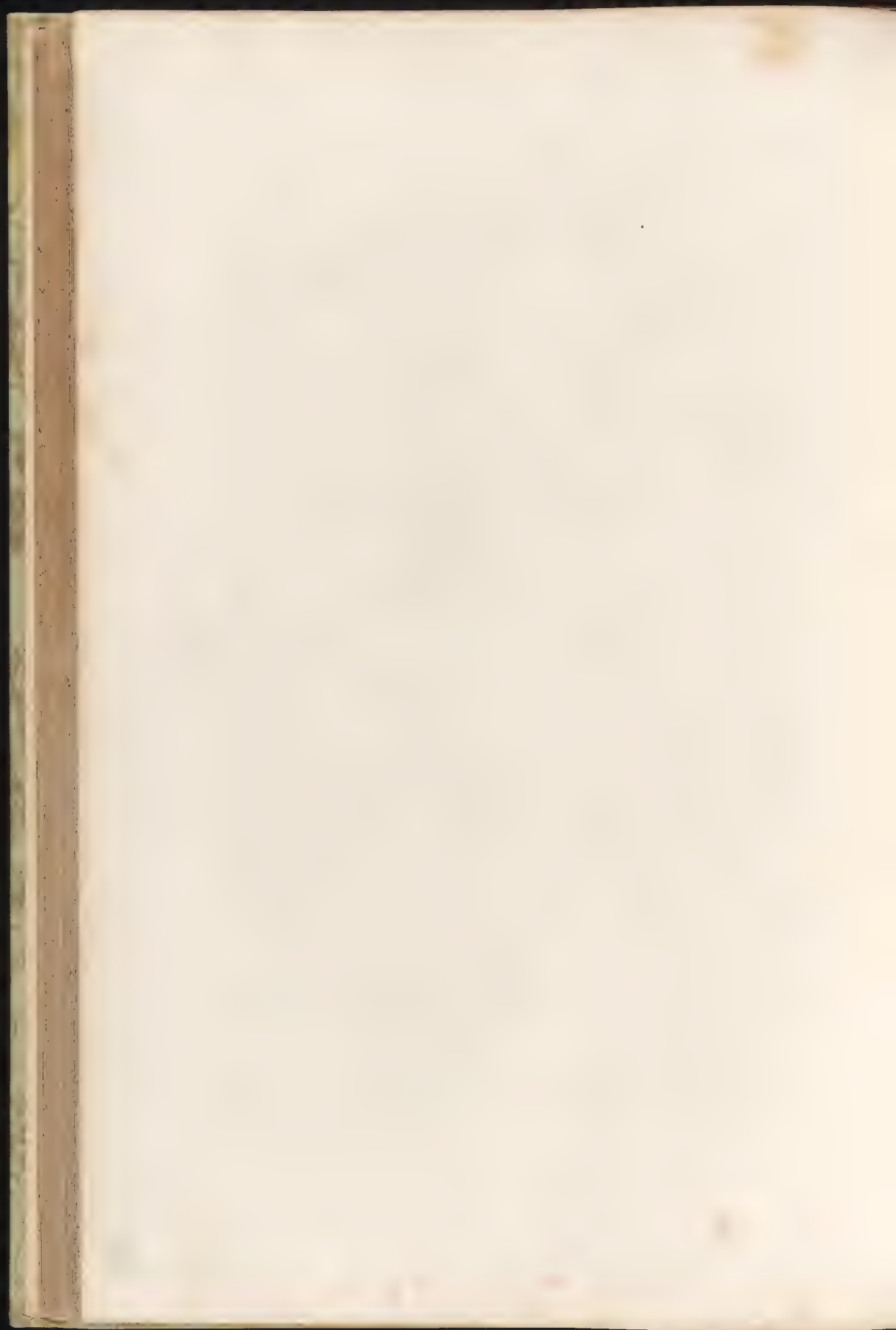


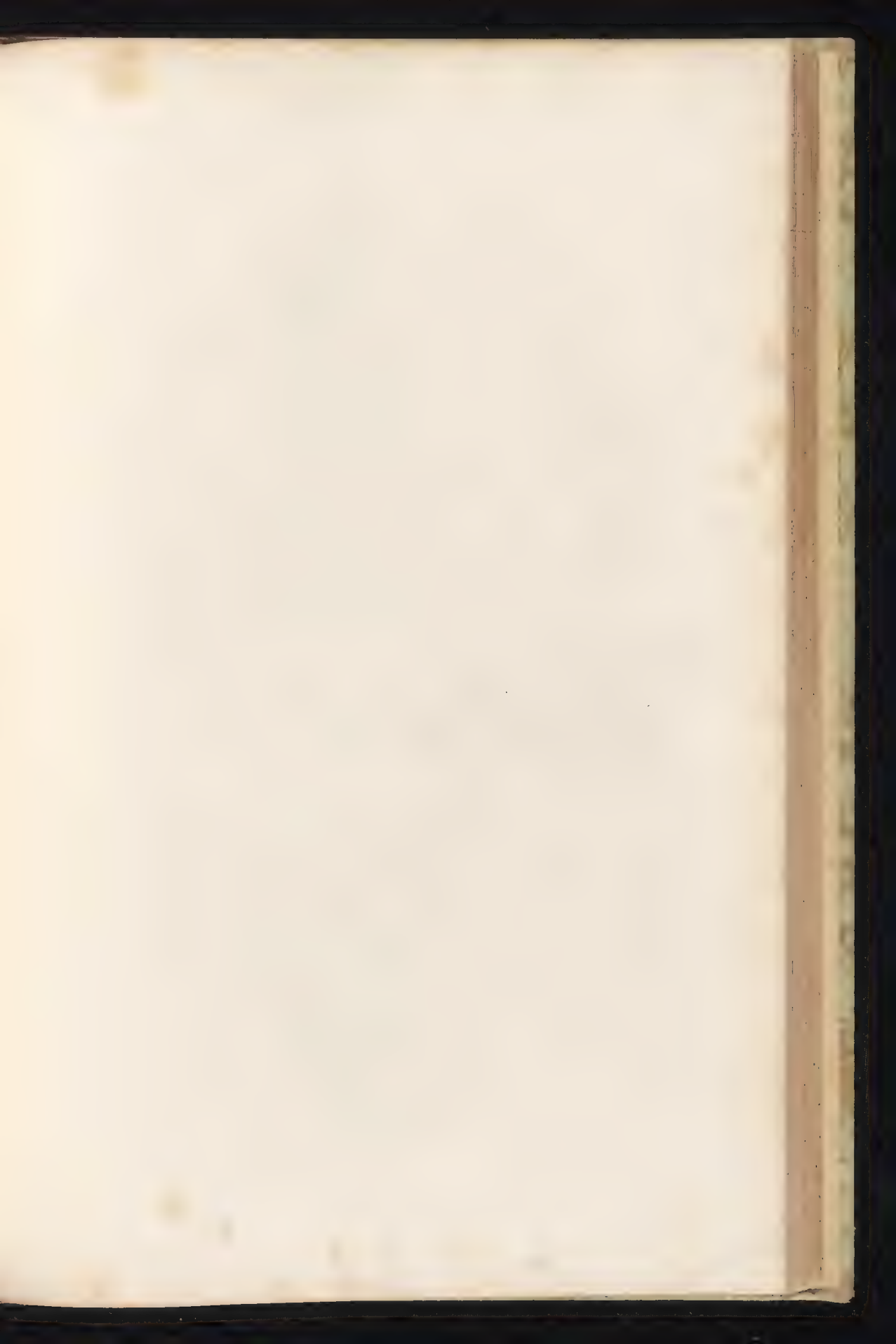




ARCEI OF CONSTANTINE.

A. Engraving by J. M. W. Turner, 1812. B. Engraving by J. M. W. Turner, 1812. C. Engraving by J. M. W. Turner, 1812. D. Engraving by J. M. W. Turner, 1812.



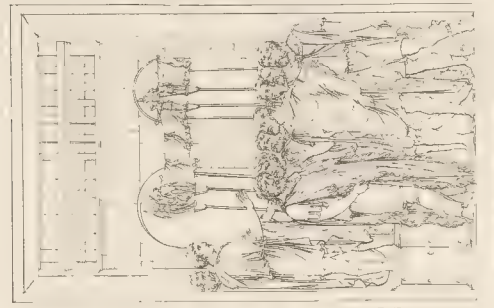


# ARC DE CONSTANTINE.

Scale of Feet. 0 10 20 30 40 50 60 70 80 90 100



Fig. 1. E. Facade





other two are placed under the central opening; the one marked A. on the east side, surmounted by the inscription, "Fundatori Quietis;" the one marked B. on the west side, under the inscription, "Liberatori Urbis." The subject is the defeat of Decebalus, King of the Dacians, on the banks of the Danube, anno Domini 105, who not being able to withstand the Emperor Trajan by open force, had recourse to deceit and treachery, sending assassins, under the appearance of deserters, to murder him: but one of these, being apprehended on suspicion, and put to the torture, discovered the whole plot, together with his accomplices, who were immediately seized and executed. This is represented between the letters B. and D., where their heads are brought to the Emperor, at whose feet Decebalus appears to be in the act of falling, and acknowledging himself Trajan's vassal. After these victories, the Senate decreed Trajan extraordinary honours: among the rest, that he should, upon his return to Rome, triumph over each particular nation that he had subdued; a triumphal Arch was built in his own forum, to perpetuate the memory of his conquests; and the people of Rome made preparations to receive him with the utmost pomp, upon his return. But he never returned to Rome, having died at Selinus, in Cilicia, which was afterwards called Trajanopolis, after a reign of nineteen years, six months, and fifteen days.

Over the letter A., Victory, and the goddess Rome, are seen conducting him to the honours intended for him by the Senate and Roman people.

## PLATE XXXVII.

### BAS-RELIEFS ON THE ATTIC ON THE SOUTH SIDE.

EACH of these bas-reliefs is in one block of marble, nearly twelve feet by eight.

The first subject to the left represents Trajan declaring Parthaspates King of the Parthians; thus described by Spartianus\*: "Trajan repaired to Ctesiphon, where, having assembled on a large plain the Romans and Parthians, he ascended a high throne, and declared Parthaspates king of the Parthians, placing, with great pomp and solemnity, the crown upon his head."

The second subject appears to be, the deserter brought before the Emperor, and making the discovery of the plot of Decebalus.

The third subject is, the Emperor haranguing his soldiers from a tribunal.

The fourth subject represents Trajan offering the sacrifice called "Suovetaurilia."

\* Spart. in Adr. page 6.



## PLATE XXXVIII.

## BAS-RELIEFS ON THE ATTIC ON THE NORTH SIDE.

THE first subject to the left is Trajan's intended triumphal entry into Rome.

The second subject represents the Appian Way, lengthened by him to Brundisium.

The third subject is, Trajan relieving the distressed throughout the empire.

The fourth subject is, the supplication of Parthamasires to restore him the kingdom of Armenia, taken from his father\*.

## PLATE XXXIX.

## THE FOUR MEDALLIONS ON THE SOUTH FRONT, AND (E.) THE ONE AT THE EAST END OF THE ARCH.

THESE medallions are each in one block of marble, eight feet in diameter. A. represents Trajan going to, and C. in, the chase. B. the same Emperor sacrificing to Apollo; and D. to Diana. E. is the medallion on the east end, and appears to be of the period of Constantine, and to be a symbolical representation of the morning.

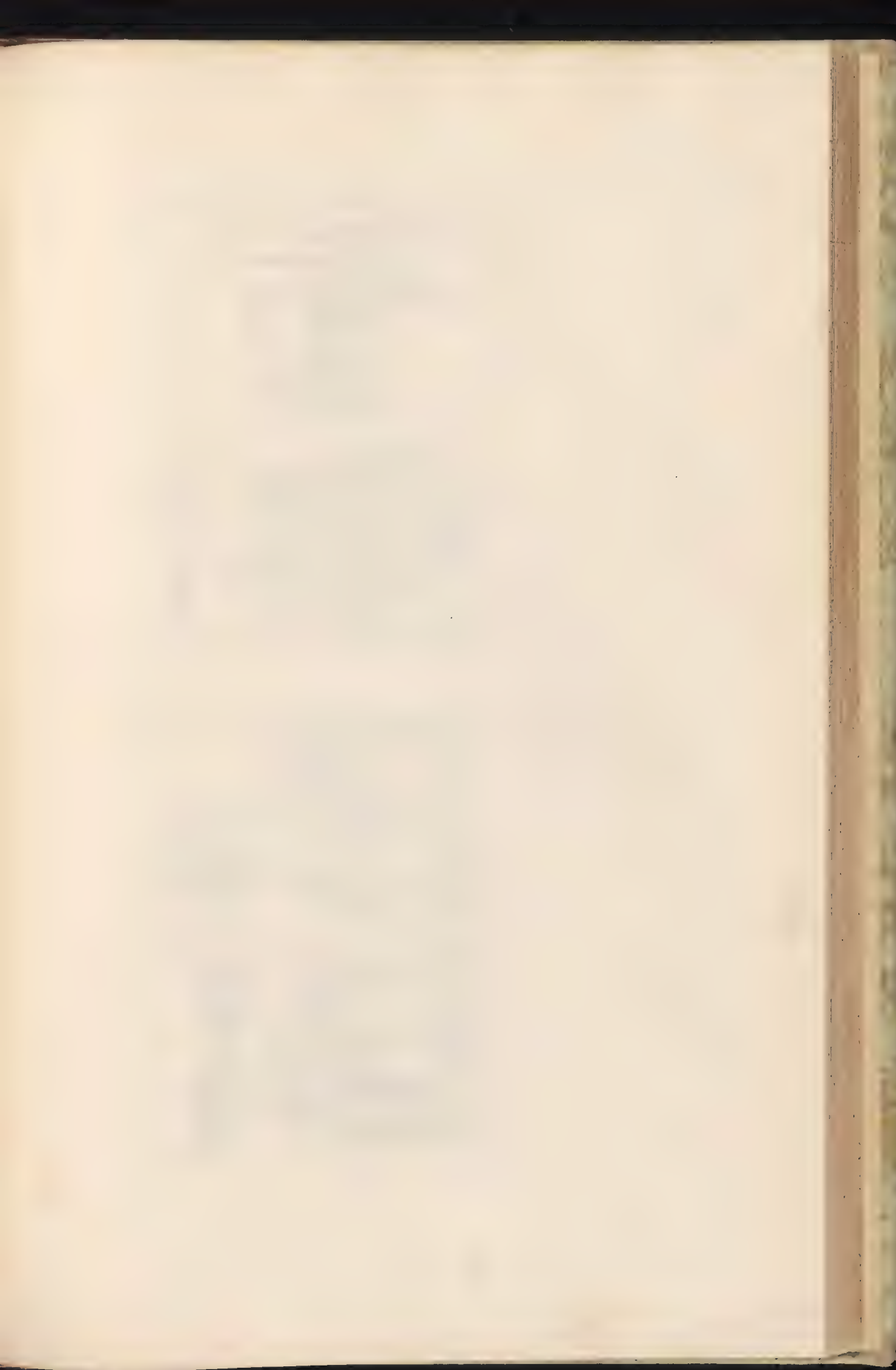
## PLATE XL.

## THE FOUR MEDALLIONS ON THE NORTH FRONT, AND (E.) THE ONE AT THE WEST END OF THE ARCH.

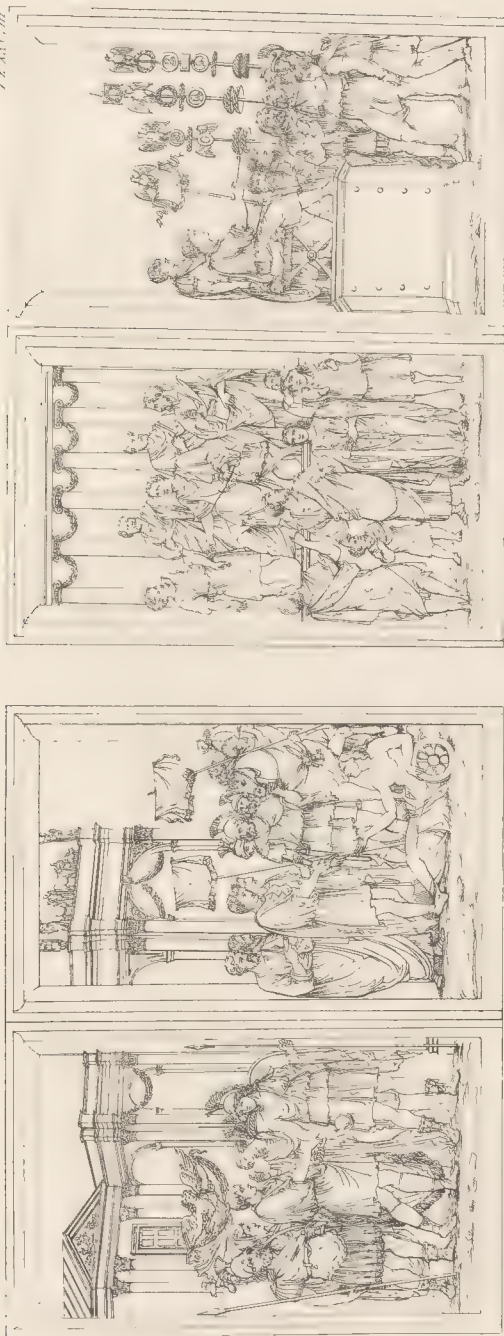
A. REPRESENTS the Emperor continuing the chase; and C. the termination of it. B. He sacrifices to Sylva; and D. to Mars.

E. is the medallion at the west end of the Arch, of the period of Constantine, and represents the close of day.

\* Dion, book 68. p. 779.

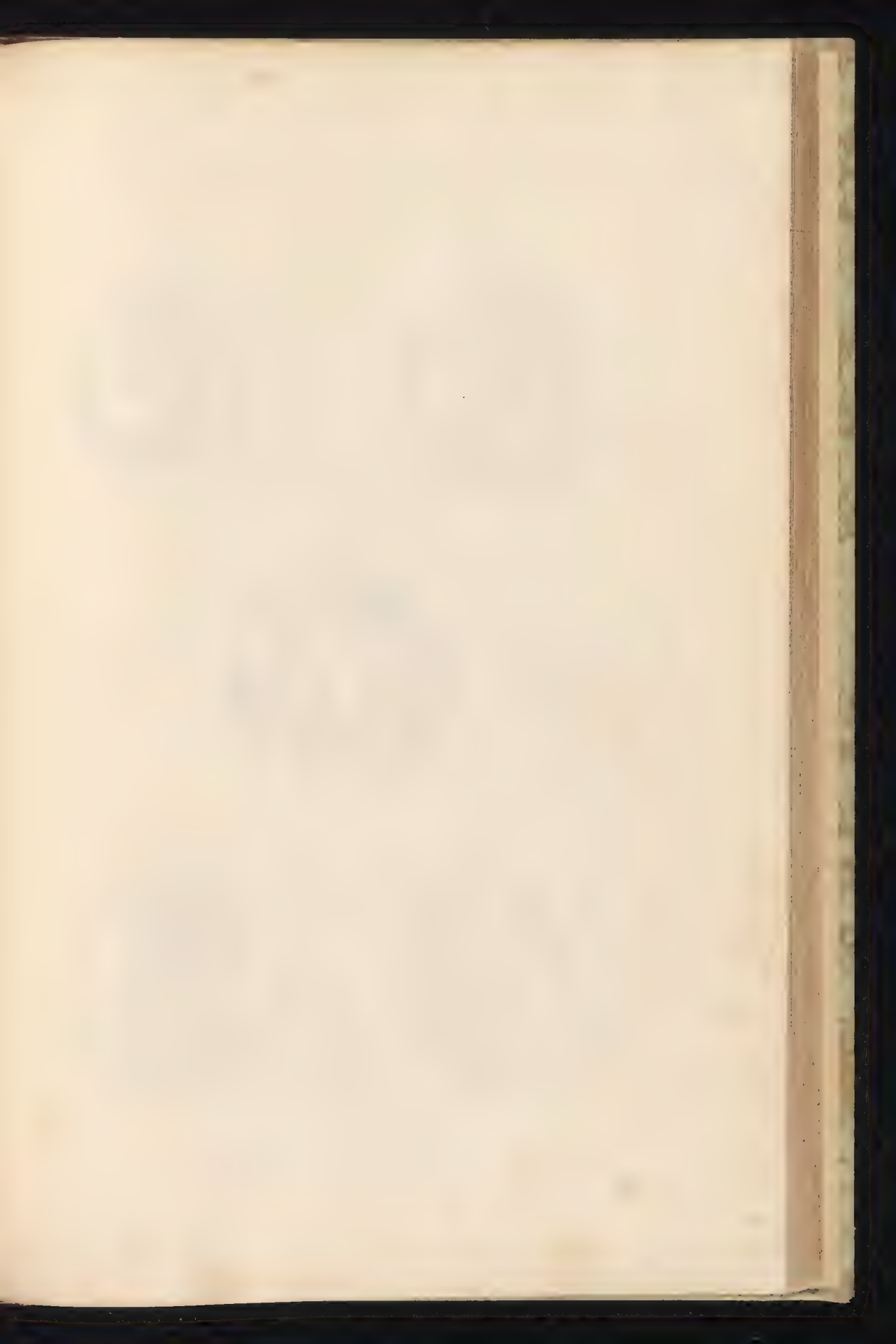






ARCH OF CONSTANTINE.











A



B



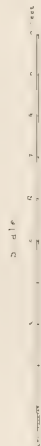
C



D

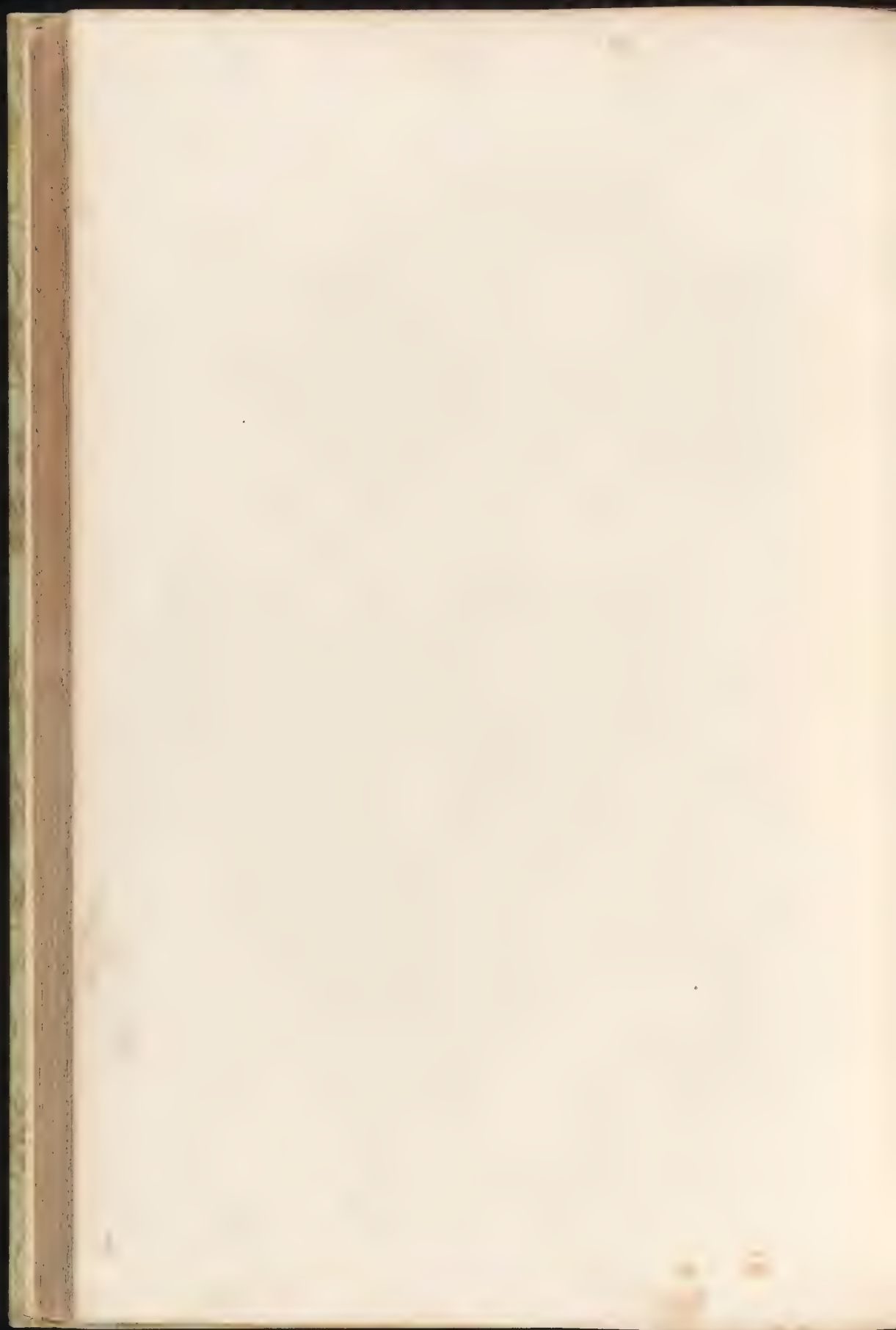


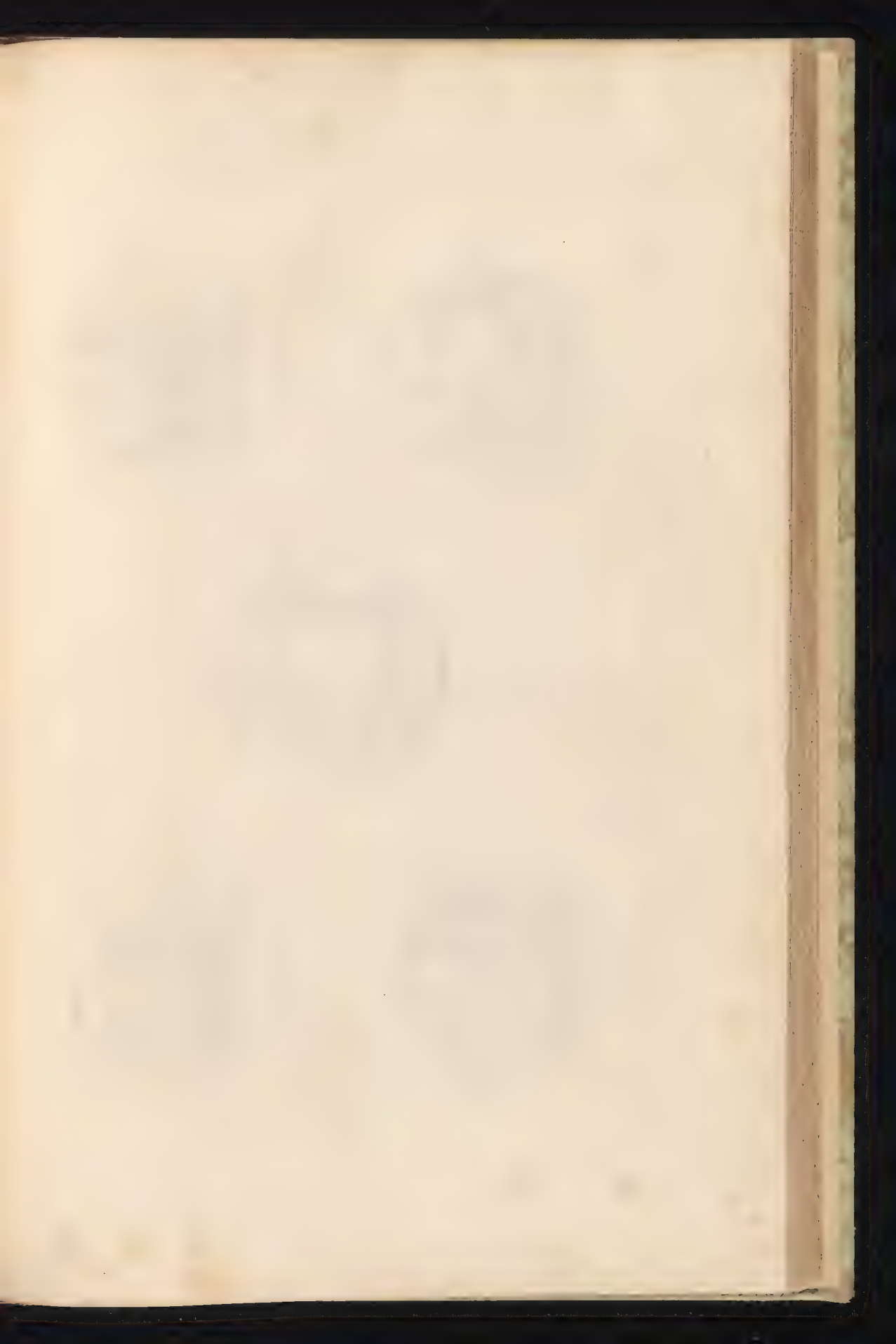
E



# ARCH OF CONSTANTINE.

THE ARCH OF CONSTANTINE, IN ROME, AS IT APPEARED IN 1838. THE SCULPTURES ARE FROM THE ARCH OF CONSTANTINE, IN ROME, AS IT APPEARED IN 1838. THE SCULPTURES ARE FROM THE ARCH OF CONSTANTINE, IN ROME, AS IT APPEARED IN 1838.









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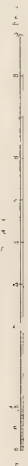
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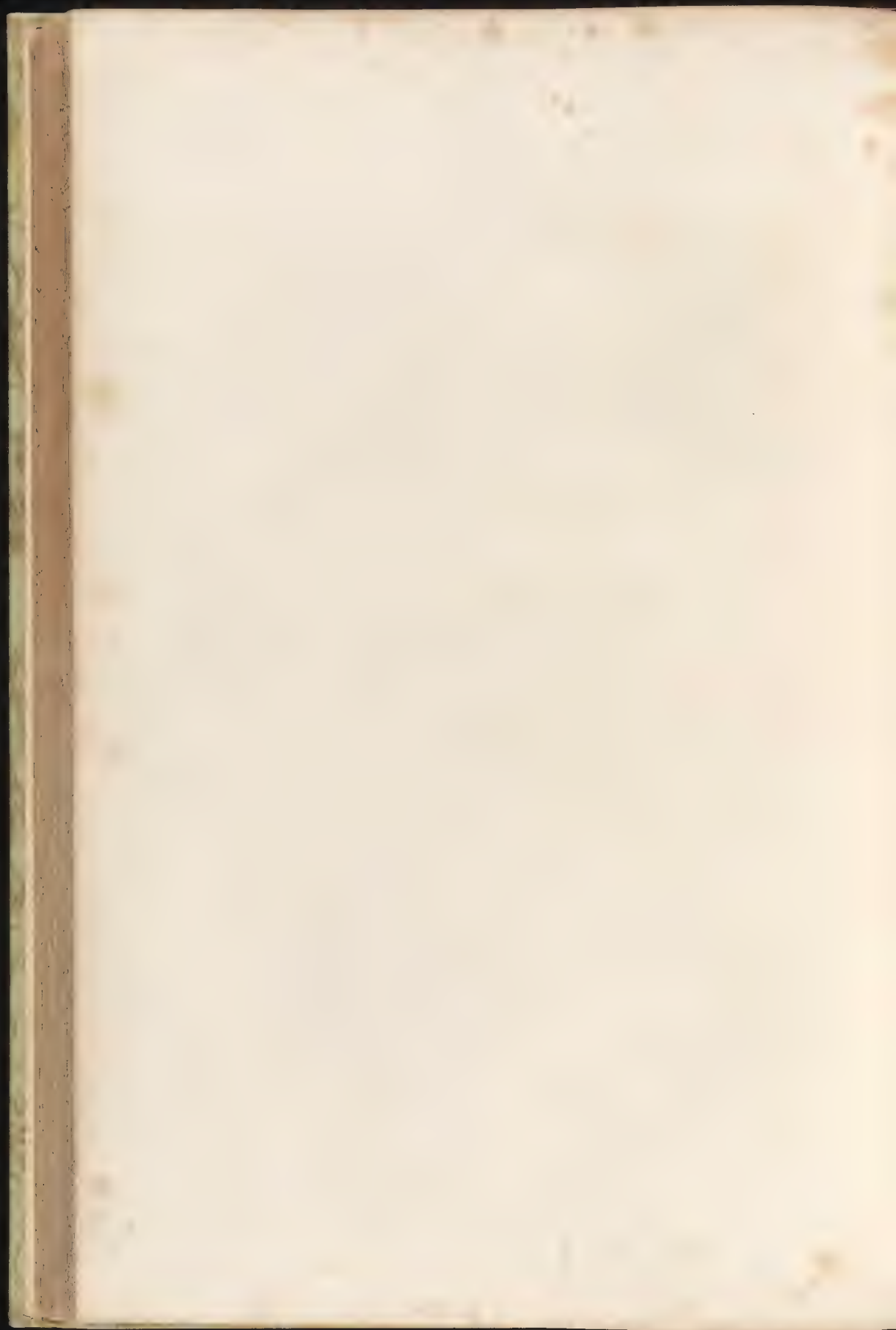
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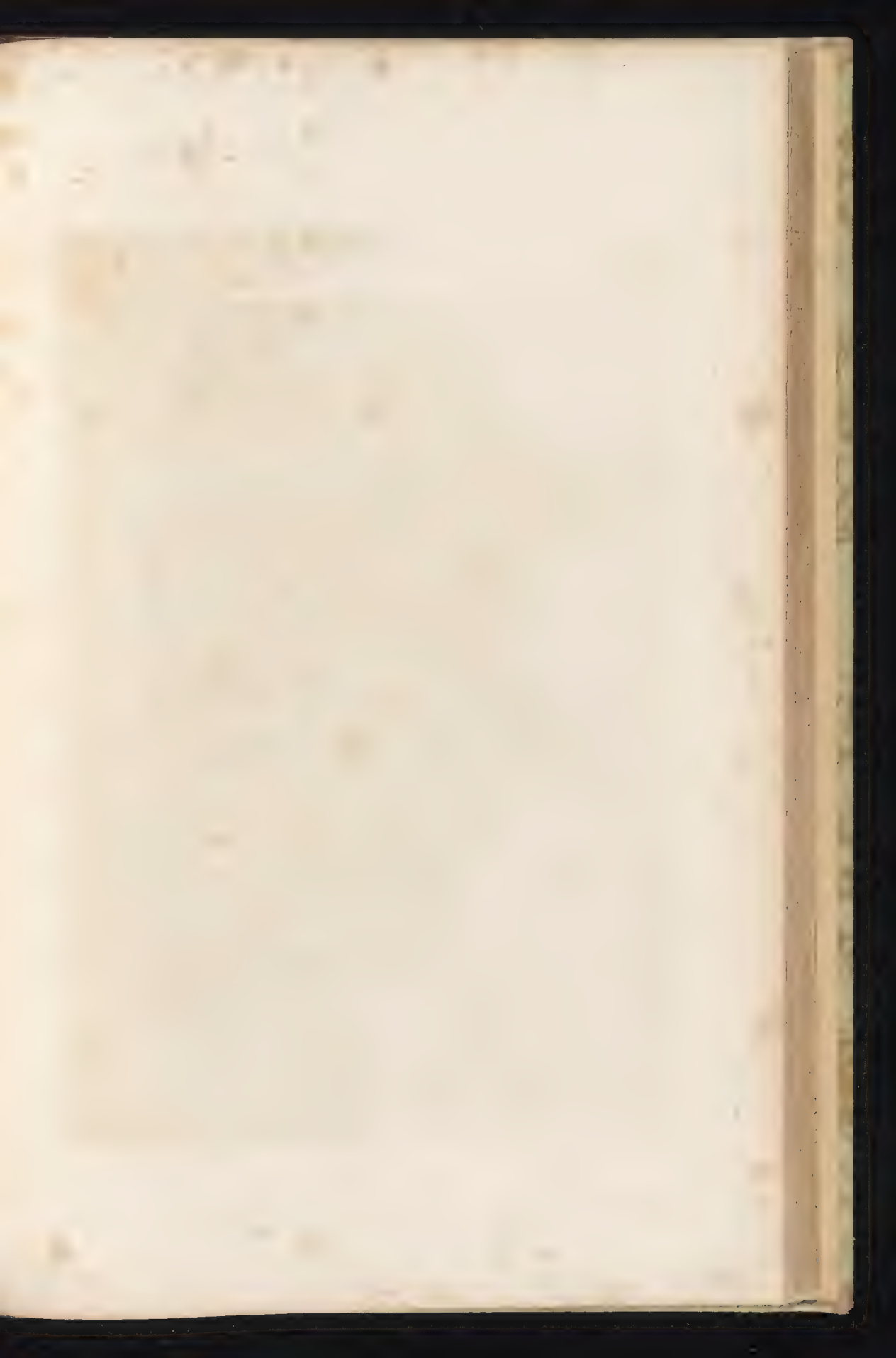


# ARCH OF CONSTANTINE.

15









PANTHEON, ROME.

WELL, 1854, 1855.





OF  
THE TEMPLE OF AGRIPPA,  
CALLED  
THE PANTHEON, ROME.

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PLATE XLI.

VIEW FROM THE NORTH-WEST.

THIS superb edifice is situated in the Campus Martius: it now loses much of its imposing effect from being incumbered by the houses of modern streets, which pass close to its walls, and in front by a common market-place; kept continually in a filthy state, and crowded by the lower classes, as well as from the accumulation of the ground that has buried nearly all the steps which led to its magnificent portico, justly considered the perfection of art. The inscription on the frieze,

M. AGRIPPA. L. F. COS. TERTIUM FECIT.

acquaints us that the portico, at least, of this Temple was erected by him. The opinions of antiquaries being various as to what portion of the edifice is attributable to Agrippa; we shall proceed to examine into its history, use, and various changes.

Among the artists who have considered this edifice is the great Michael Angelo, who mentions three different epochæ; one for the portico, one for the interior order and arrangement, and another for the superior or attic. Serlio, Palladio, Desgodetz, Fontana, Milizia, the Abbé Uggeri, and Piranesi, have produced many designs and studies; Demonzioso, Lipsius, Lazzari, and the whole of the topographers of Rome, have profusely spoken of it, but none with more method or more clearness than Signor Hirt\*; and, following his method, we shall be able to unite and arrange all the reflections which appear to us to give a proper idea of the subject, and at the same time reconcile the various opinions of the learned.

In the first place, it is necessary to consider who was the builder of the Pantheon; and for many reasons we attribute it to Agrippa. Rome, according to Pliny, Plutarch,

\* Osservazioni sul Pantheon.



Strabo, &c. had not edifices of such magnificence and workmanship before the time of Sylla; it is certain there were many buildings before that time, but, according to several accurate writers, the Temple of Fortuna Prenestina, and that of Jupiter Capitolinus, were the first temples that were particularly distinguished for their elegance and for their ornaments. At this time we might mention other admirable structures from history, where they are alluded to and described; but the Pantheon, which is unique and peculiar in its construction, is not mentioned by any one before the time of Agrippa, although they have described other buildings of inferior magnificence.

These observations are strengthened by Vitruvius\*, who writes an account of the various works executed up to the first years of Augustus, and does not mention the Pantheon, or any vault of a similar kind, which, had it existed at the time, he would not have failed to praise and describe; and further by Pliny, who, in his mention of the edifice†, hints at the novelty of the form of its vault. Pliny also says‡, that the Pantheon was built by Agrippa, and dedicated to Jupiter the Avenger; all of which serves to prove that the whole of the edifice was erected by him. From a passage of Dion a contrary argument is drawn by some, for he says§ Agrippa terminated the Pantheon; but by this he does not deny that he commenced it some time before. Dion also mentions||, that Agrippa wished to place a statue of Augustus (whom perhaps he valued more than Jupiter the Avenger,) within the Temple, but the Emperor would not allow this honour to be paid him, and permitted only that his statue should be placed in the exterior of the edifice, in one of the lateral niches, under the portico. Venuti draws from this circumstance an ingenious argument, that Agrippa might previously, in the hope that Augustus would accord this favour, have intended to make the interior the most ornamental part of the edifice, and the exterior plain, probably with the upper pediment only, and a large niche on each side of the entrance; but, on the declaration that the Emperor's modesty dictated, Agrippa then exerted all his talent to form a portico worthy its destiny, and has certainly succeeded in producing, with the simplest combinations, a result the most sublime that has ever been consummated in architecture.

The foregoing reasons having clearly proved that a temple called Pantheon¶, and the portico, were constructed by Agrippa, it remains to examine and describe the various changes they have undergone.

The portico is in its front octastyle, systyle, arranged pseudodipterally; the whole is

\* Book 3.

† Pantheon Jovi Ultori ab Agrippa factum, cum theatrum ante texerit Romæ Valerius Ostiensis architectus Indis Libonis.

‡ Loci citati.

§ Pantheon quoque perficit Agrippa. Id sic dicitur, fortasse quòd in simulacris Martis et Veneris multas deorum imagines acciperet, ut verò mihi videtur inde id nominis habet quòd forma convexa fastigiatum Cœli similitudinem ostenderet. — B. 53.

¶ Voluit Agrippa in eo Augusti quoque statum collocare, nomenque operis ei adscribere; neutrum autem eo accipiente, in Pantheo ipso Cæsaris prioris Augusti, et suam in vestibulo posuit. — B. 53.

¶ Dion, in the preceding note, mentions that some considered the Pantheon to derive its name from being dedicated to all the gods, but that he rather attributed it to the vaulted form of its roof.

formed by sixteen columns forty-six feet five inches in height, the shafts of granite, five feet in diameter, each of a single block. The whole of the eight front columns were originally of grey, and the inner ones of red oriental granite\*; they are placed on a platform, approached by a flight of steps†, of which three only are now to be seen; the capitals and bases are of white marble, the former considered one of the most elegant specimens of the Corinthian order existing; the entablature and pediment are also of white marble; the architrave and frieze are in one block, extending to the centres of the columns, and being fifteen feet long each, six feet eight inches high, and nearly six feet in thickness, including the projection of the mouldings on both sides; the angular blocks are above seventeen feet in length. The cornice is in one block in height; some of the level parts are fifteen feet long; in the upper cornice of the pediment the blocks are still larger.

The simplicity and elegance of the arrangement of this portico‡, and its details, cannot be sufficiently commended;—the only fault attributed to it by any critics is the height of its pediment, the effect of which would remove the objection if it were not deprived of the bas-relief in bronze that formerly filled the tympanum; the holes which received the cramps to fasten it still remain over the whole surface; and in the time of Pope Eugene IV., who died about 1431, were found here a fragment of a head of metal, representing Agrippa, a fore leg of a horse, and part of the wheel of a metal chariot, which undoubtedly were the remains of the decorations of the tympanum. We also learn from Pliny§, that this Temple was ornamented with statues, the work of Diogenes the Athenian, which he praised, although from their height they were not sufficiently discernible. These statues are supposed by some to have been placed on the acroteræ of the pediment, and would have considerably improved the effect of the portico—although they were not probably designed for this situation, it not being customary to place caryatides on pediments. The inscription on the frieze was filled with letters also of bronze; and we see another inscription, in smaller letters, on the two upper faces of the architrave;

Imp. Cesar. Septimivs Severvs Pivs Pertinax Arabic Adiabenic Partic Pont. Max. Trib. Pot. XI. Cos. III. P. P. Procos. et

Imp. Cæs. Marcus Avrelivs Antonivs Pivs Felix Avg. Trib. Pot. V. Cos. Procos. Panthevm vetvstate corrvptvm cvm omni cvltv restitvervnt.

which describes that Septimius Severus and Marcus Aurelius caused the edifice to be repaired; but no alterations in its exterior appear attributable to them.

The campanile, which are on the mass behind the portico, and disfigure the building,

\* Pope Alexander VII. and Urban VIII. repaired the north-east angle of the portico, and restored three columns which were wanting in their times, and were found near the church of St. Luigi dei Francesi. In this restoration the position of the angular column, which was purposely formed of a larger diameter than the rest, and of grey granite, similar to the one at the other angle, was altered, and it is now the second column of the flank. See Pl. XLII.

† The number of these steps, as given by Palladio, Serlio, and Fontana, is seven.

‡ See Plate XLIV.

§ Agrippæ Pantheum decoravit Diogenes Atheniensis, et caryatides in columnis templi ejus, probantur inter pauca operum, sicut in fastigio posita signa, sed propter altitudinem loci minus celebrata.—Cap. 5. lib. 36.

were erected by Bernini, under Pope Urban VIII., who cut away the central part of the cornice of the upper pediment, and that part of the wall, in order to form projections to receive his towers\*. Entering the portico, we find it divided into three naves, the central one consisting of three intercolumniations, and terminated by the grand door-way; the side ones each of two intercolumniations, terminated by niches, in one of which was placed the statue of Augustus, and in the other that of Agrippa†. Corresponding with the internal columns, are placed pilasters in white marble, fluted, and the walls between them are ornamented with bas-reliefs, representing festoons, with candelabrae, sacerdotal apici, acerræ, pateræ, litui, capedunculæ, aspergilli, and other sacred utensils, all of which serve to prove that the Pantheon was really a temple; these same ornaments are seen also between the pilasters of the exterior. The three naves appear to have been covered with bronze; the central division probably was vaulted, to correspond with the arch of masonry over the entrance; the sides were probably flat, covered by lacunariæ, resting on traves or beams. These beams of metal were taken away under the pontificate of Urban VIII. to form the four columns of the confessional of Saint Peter's, in the Vatican; as well as some cannon, one of which is in the fortress of Saint Angelo, and is said to have two of the bronze nails appearing cast in the metal; another nail is also preserved, as well as one of the plates, in the Casa Barbarini, which a man can scarcely lift; another in the museum of the King of Prussia; and one in the Casa Strozzi; and another, in the year 1739, was brought into England, which weighed forty-seven pounds. In the memoirs of the building of St. Peter's it is found that the nails weighed 9374 pounds, and the whole of the metal 450,250 pounds.

We now come to a description of the cell of the Temple, the walls of which are above twenty feet in thickness, and built of *opus incertum*, strengthened every three feet in height with a layer of tiles, the weight over each opening being discharged by arches formed also of tiles; the dome is constructed in a similar manner, diminishing by degrees to the thickness of five feet at the top, with an opening of thirty feet in diameter. The outside has been covered with stucco, and probably was ornamented by two ranges of pilasters, as represented by Palladio; but of these there are now no remains.

The entablature of the portico does not unite with the body of the building, and there is a space between the walls of the two.

The entrance to the Temple is through a grand door-way, thirty-nine feet high and nineteen feet wide in the clear between the architraves, which are of marble in solid blocks: this space is filled up by metal folding doors, with pilasters and frieze, over which the light is admitted through metal perforated pannels. The original doors are said to have been taken away by Genseric, King of the Vandals, and shipwrecked in the Sicilian sea. Those

\* See Plate LIII.

† Under this statue were preserved the ashes of Agrippa, in a beautiful porphyry sarcophagus, now containing those of Pope Corsini, and placed in his chapel, in the church of St. John Lateran. This statue is in the Palace Giustiniani, at Venice.

which at present suit the jambs very well, as Nardini observes, seem to have been brought from some other edifice, or more probably were made after an antique model. Winckelman proves\*, from some examples of ancient monuments, that this was the original gate of the Temple, and that those who call it modern are in error.

The interior of the Temple has undergone many changes since the time of Agrippa, who decorated it with columns, statues, and ornaments of bronze and silver, dedicating it to Jupiter the Avenger, and all the gods: he placed the statue of Julius Cæsar in the most conspicuous situation.

The internal diameter is one hundred and forty-three feet, and the clear height the same.

Fontana, in his representation of the Pantheon†, considers it of the time of the republic; and that it originally consisted of eight great niches, three semicircular and five square, with two rows of smaller niches in the intermediate spaces. Fontana certainly must have had the best opportunities to judge of the original arrangement of the cell, when restoring it; as he might have observed traces behind the rich incrustation of marble, in part removed by him, in consequence of the damages occasioned by time; but he could have had no means of deciding whether that arrangement was Agrippa's, or, as he says, of a previous period.

The interior was certainly decorated with columns of marble, which had capitals of Syracusan brass‡; but their arrangement was probably different from the present. Several of the authors already mentioned have supposed, that the columns placed by Agrippa were salient, in the manner of those now standing on each side of the large niche opposite the entrance: this must, of course, be a matter of surmise, as we have nothing to prove their position.

In the time of Titus this Temple was injured by fire; and was repaired successively by Adrian and other Emperors, down to Septimius Severus and Caracalla. If this repair amounted to a change in the disposition, so that the architecture of the lower order round the Temple may be attributable to any of those dates, it must, from the good taste and workmanship of the present columns and entablature, which is the only criterion we have to go by, be referred to the more distant period.

Pancirolo says that this Temple was first covered with silver tiles, which were destroyed by lightning; that the Emperor Adrian, in the year 130, covered it with bronze; and that Severus and Caracalla repaired it generally.

Pomponius Leto and Prospero Parisio add, that the exterior was not, but that the interior was, adorned with plates of silver, the remains of which were not destroyed, as Pancirolo says, by the fire in the time of the Emperor Trajan and in that of Com-

\* Storia delle Arti, tom. iii. p. 68.

† Tempio Vat. lib. vii. p. 467.

‡ Syracusana sunt in Pantheo capita columnarum, à M. Agrippa posita. — PLINY, B. xxiv. cap. 3.



modus; but that they were taken away by Eraclius, the nephew of Constantine, in the year 636, together with the statues and other ornaments, for the purpose of adorning the new city of Constantinople. The Temple was abandoned till the time of the Emperor Phocas, from whom Pope Boniface obtained it, and dedicated it to the Virgin and holy Martyrs, which title it still bears.

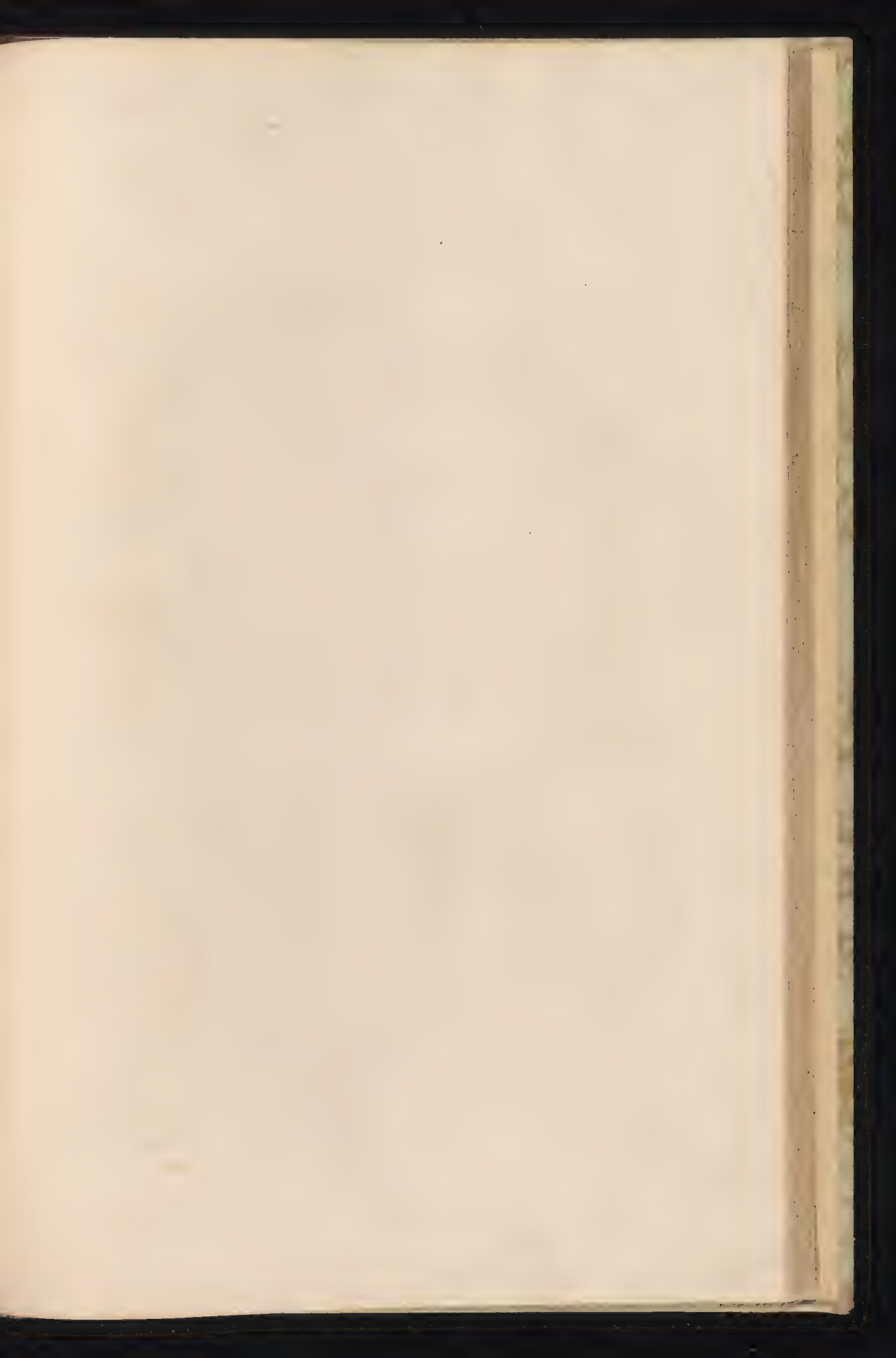
In the present arrangement of the interior, as represented in Plates LI., LII., and LIII., the dome occupies exactly one half the whole height, resting on an attic decorated by recesses and panels, all executed in stucco, under the pontificate of Benedict XIV. The pilasters and incrustations of various marbles, which till that time ornamented the attic, were then removed, the cornice and frieze only being left. The principal order which continues round the building is less in height than that of the exterior. The entablature is of white marble, except the frieze, which is of porphyry, and is supported by fourteen fluted columns of yellow antique and pavonazzetto marble, with Corinthian capitals, and bases of white marble. Each of the recesses has two of these columns, and every pier has a fluted pilaster of the same materials at each angle. The surface of the piers is incrustated with thin slabs of marble, of various colours; and in their centres are eight altars, on pedestals, with angular and circular pediments alternately. The two columns on the side of the grand altar opposite the entrance are projecting, and their fluting differs from the others. The pilasters round the niches are of a different marble, called pavonazzetto, and are considered by Venuti to be the most ancient part.

The pavement of the interior is still lower near the columns than that of the portico, although part of their bases are hidden by it. In the centre it is very irregular in its levels; but is still composed of the remains of the ancient marbles, in the form represented in Plate XLII. The circles are of porphyry and granite alternately, each in one piece; the bands are composed of various marbles. Under the portico the greater part of the pavement is destroyed, and repaired with brick.

The whole is inundated generally, in the course of the year, during the floods to which the Tiber is subject, there being a communication by a sewer with that river. On these occasions, the whole of the interior architecture is clearly reflected on the surface of the water, and the effect produced on looking in from one of the side chapels is, as it were, magical.

Some walls, belonging to the Baths of Agrippa, are attached to the outside of the cell, and now form the sacristy; but as there is no original communication from these to the Temple, it is not probable that it formed any part of the Baths, as some have supposed.

Clement IX. enclosed the portico with the cumbrous iron railing between the columns shown in the View, which takes away much of its elegance. The magnitude of the parts of this portico, and the difficulties the architect must have had to surmount in erecting it, are worthy to be examined into. The shafts of the columns being thirty-

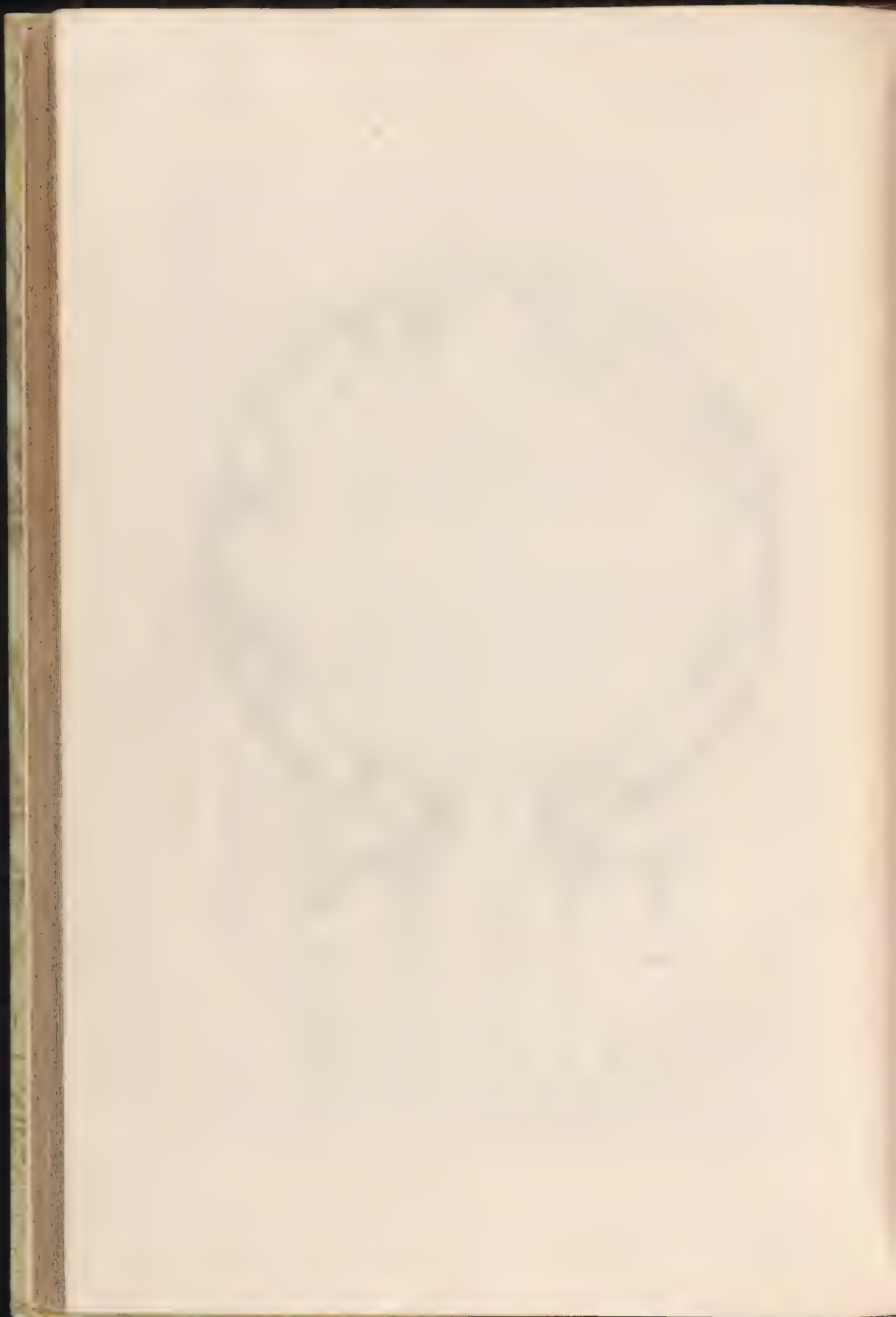






PANTHEON, ROME.





eight feet eight inches and a half long, five feet diameter at the bottom, in one piece, are each of the weight of forty-five tons; and the immense masses of architrave placed horizontally over them, at the height of fifty feet, some of which are of the weight of thirty-six tons, and the blocks of the cornice nearly as much, must all have required great skill to raise, and place in their situation\*.

On the western side, where the portico unites with the cell, an excavation was lately made, which is described by Guattani†, when a circular ambulacrum was found, following the curve of the cell, about ten feet wide, covered by slabs of travertine stone, about nine inches thick, level with the portico, resting on a wall of *opus incertum*, about three feet thick. The ambulacrum continued beyond the first door, which enters the void in the wall of the cell, and was stopped there by a wall parallel with the flank of the portico‡, but supposed to continue on the other side of the wall. This ambulacrum was placed on a square plinth, forming a base to the cell, compared by Venuti to that of a column. In this excavation he states it was found that the substructions of the portico were of large blocks of travertine stone, and the cell of the same species of construction as it is above.

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## PLATE XLII.

### GROUND PLAN OF THE TEMPLE.

IN this Plate are represented the plan of the Temple and portico, and the disposition of the pavement. The Temple is of a circular form, one hundred and forty-three feet in diameter in the clear of the wall, which is twenty-three feet in thickness, and has eight recesses in it, forming seven chapels and the entrance, five of which are square, and three semicircular in their plan. The wall is farther lightened by eight niches in the piers, repeated three times in their height. The lower ones are fifteen feet in diameter, rather above the semicircle on the plan, and nineteen feet in height, to the springing of their hemispherical heads. They are level with the pavement, and entered from without; two of these only were accessible to us, the rest being enclosed and hidden by buildings. The second tier are on the level of the inner cornice, and the third are entered from the second cornice on the outside, as shown in Plates XLV., LII., and LIII. They serve to lighten the building, and at the same time counteract the great pressure of the dome.

The recess opposite the entrance, now the high altar, is thirty-one feet in diameter,

\* For the method adopted by the ancients to raise aloft these stupendous weights, see Vitruvius, book x.

† Page 104.

‡ See the View.

and with its hemispherical head occupies nearly all the space up to the attic cornice. The entrance rises to an equal height, and the other recesses are supposed originally to have done the same. They are now each partly enclosed by two columns, of the Corinthian order, supporting an entablature, which follows the whole circle, without a break, except at the two before-mentioned places.

At the back of the high altar a narrow entrance is made to the sacristy, which, being modern, is not indicated on the plan. The walls, shown without the cell in this situation, are supposed to have formed part of the Baths of Agrippa. The interior of the four square recesses, which are now chapels, do not correspond exactly in their arrangement, and may have undergone several changes.

Between the pilasters of the eight piers are small projecting altars.

The portico is octastyle, being one hundred and ten feet in extent, to the outside of the shafts of the angular columns. The intercolumniations are systyle, but the bases are less in extent than the spaces between them, which removes one of the objections that Vitruvius makes to the systyle arrangement\*. The peculiar arrangement of the rest of the portico and cell, to which it is attached†, prevent the further examination of them, following precisely the system of Vitruvius; but many of the forms commended by him appear to have been applied in this instance. He states that Hermogenes was the inventor of the octastyle pseudodipteral, by suppressing the interior range of columns in the dipteral temples; thus lessening the expense and labour, and making them more convenient to those persons who were detained by violent rains, and obliged to wait in and about the Temple; this is in part effected in the portico of the Pantheon, by suppressing the second range of columns, and the desired end obtained by a happy and judicious combination, which fully justifies the remark made by a modern writer: "The portal is more than faultless; it is *positively* the most sublime result that was ever produced by so little architecture."

Behind the niches are the staircases, by which you ascend to the various parts of the edifice: the eastern one only was entered by us.

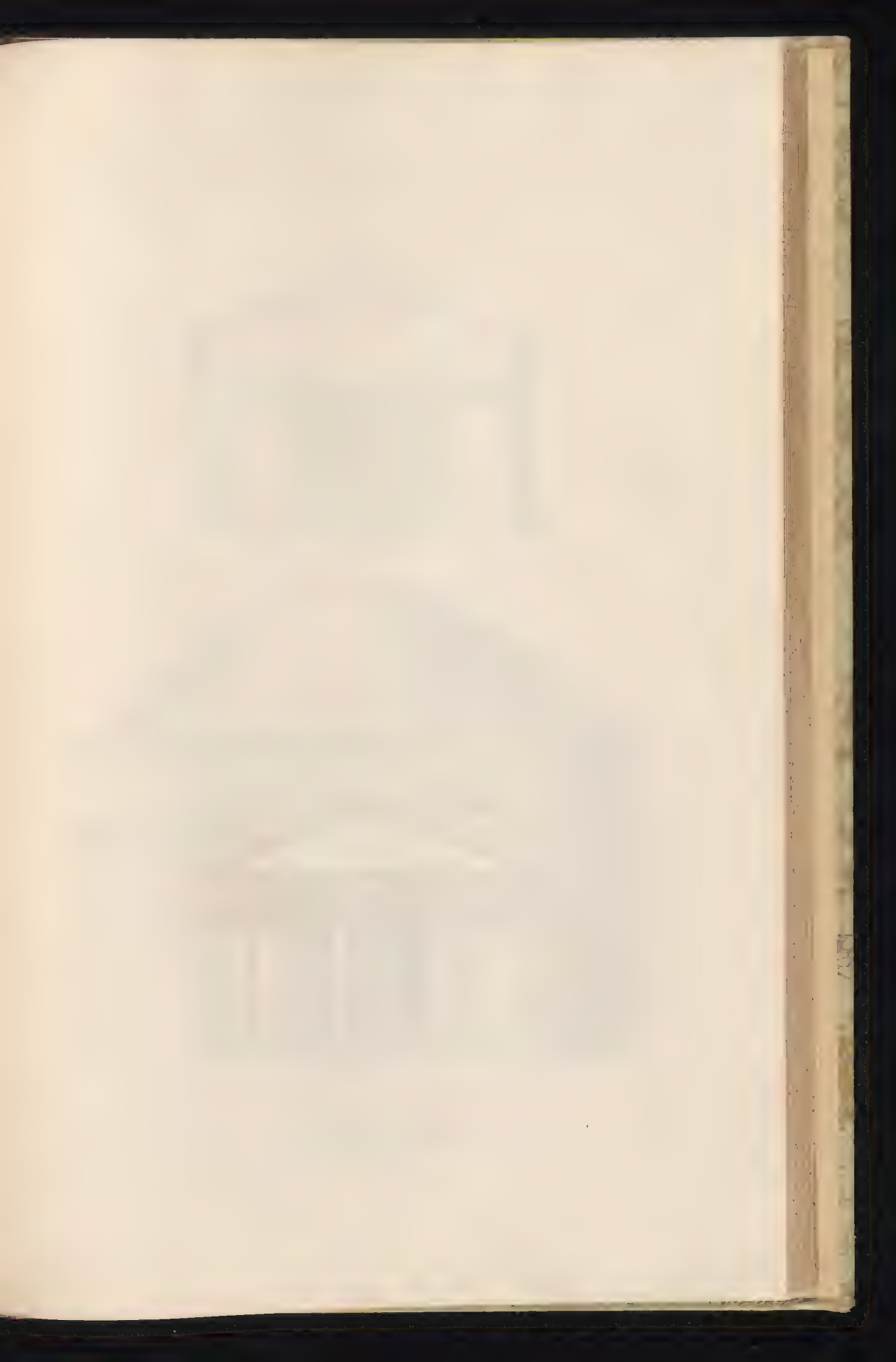
### PLATE XLIII.

#### ELEVATION OF THE NORTH FRONT AND SECTION, THROUGH THE PORTICO.

THE body of the building, the exterior of which is of brick, is encompassed by three cornices; the lower one of brick or tile, the mouldings of which are now obliterated;

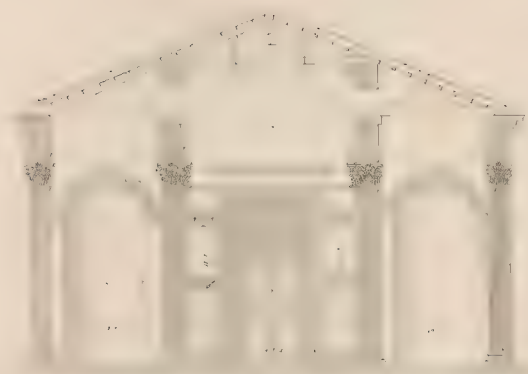
\* Book iii. cap. 2.

† See Plan.

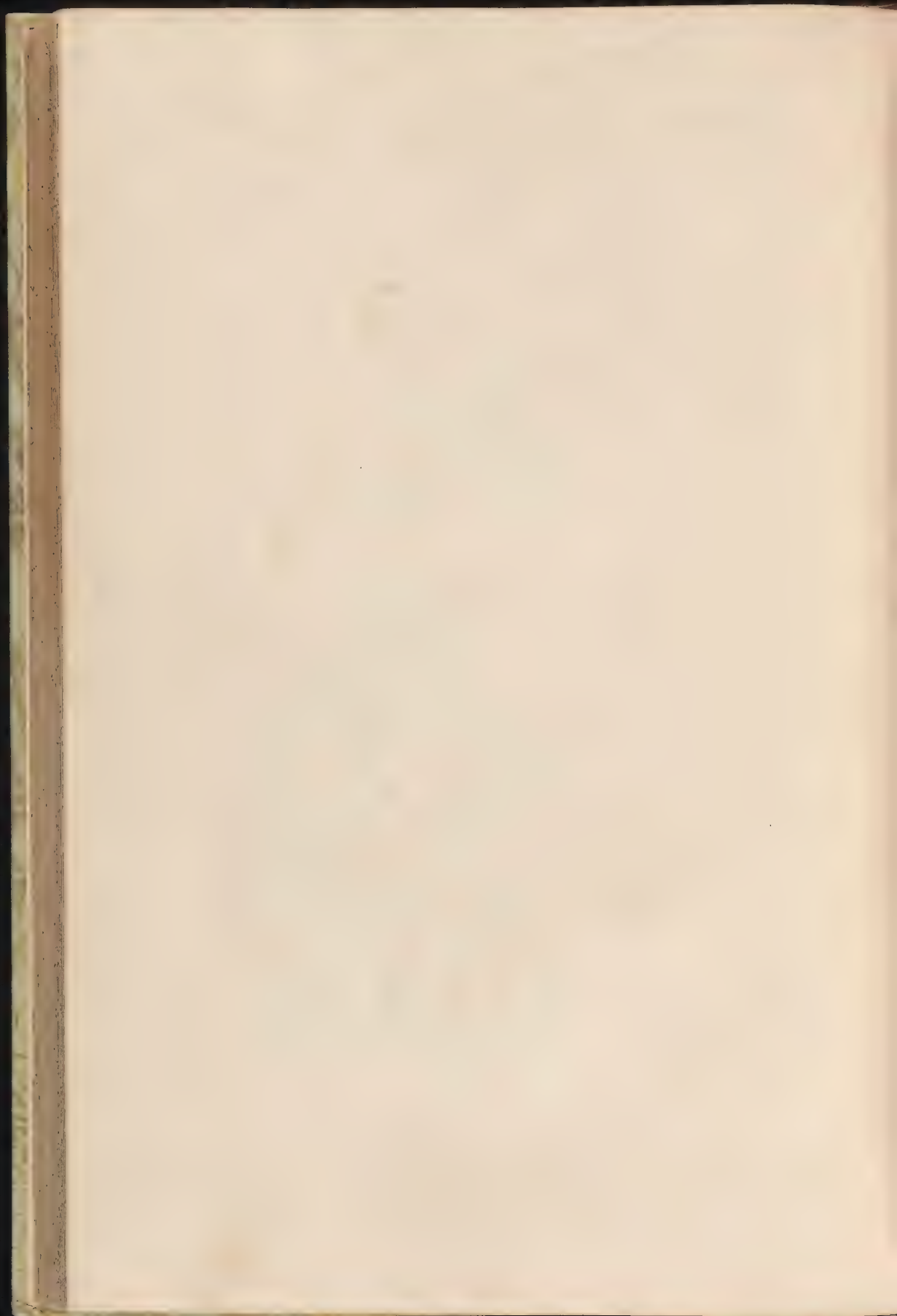




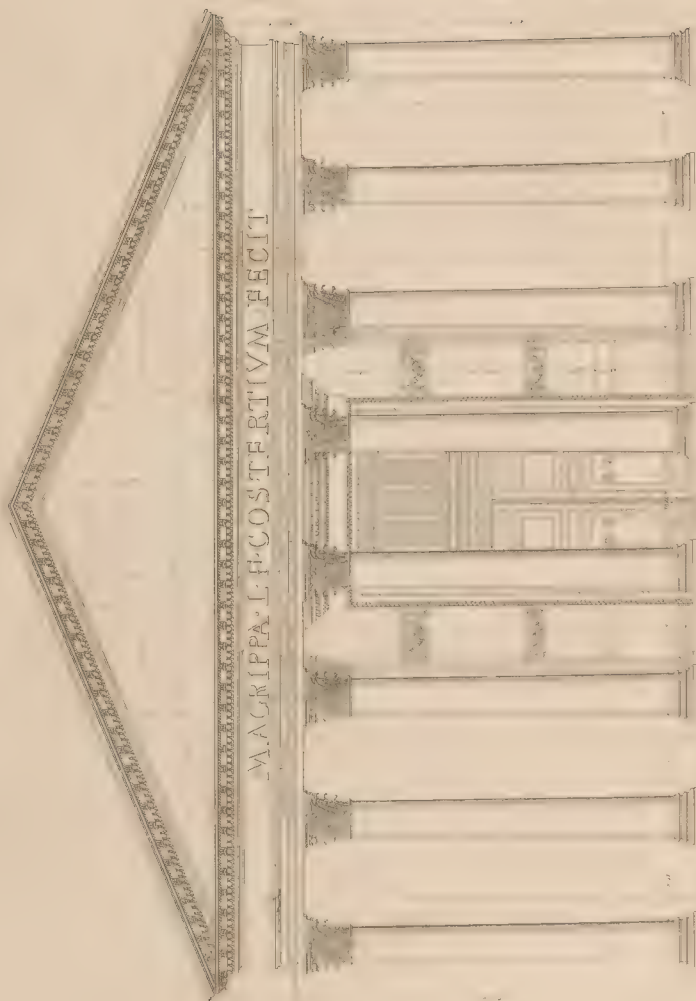




PANTHEON ROME.







PAN·THEON, ROME.







the upper ones also of brick, with plain stone modillions. The middle cornice is continued round the square projection, against which the portico is placed; and rises in front to form a pediment, the central part of which was cut away, and the wall recessed, to form breaks under the two towers erected by Bernini, which are purposely omitted in the elevation, as they would conceal the dome; the upper cornice also continues round the projection above it. The wall which rises as a plinth to the dome, recedes ten feet from the face of the main wall. The dome is further strengthened by six other degrees, now unequal in size; and above them it assumes its globular form. The whole is now covered with lead, except the rim to the opening on the summit; it is surrounded by plates of bronze, with which the whole is said to have been covered.

The elevation of the portico is described in Plate XLIV.

In the section are shown the pilasters, which are attached to the projection behind the portico. They have seven flutes on each face; between the outer ones are the niches which contained the statues of Augustus and Agrippa; they are despoiled of their marble coatings. The central opening is covered by an arch, the soffit of which is sunk into five coffers, as shown on Plate LII. The metal which covered the rest of this central nave, is supposed by some to have followed the form of the arch; though others, applying the caryatides mentioned by Pliny to a useful purpose, place them on the architrave, over the columns of the portico, where the rough masonry represented in Plate LII. now appears, to sustain the metal covering, which, in that case, must have been level with or above the crown of the arch. The covering to the sides was probably flat, and rested immediately on the architrave. The marble coating to the walls on each side the doorway and the ornamented panels remain.

The doorway is more particularly represented in Plate XLIX.

#### PLATE XLIV.

##### ELEVATION OF THE PORTICO,

TO A LARGER SCALE.

THE intercolumniation is described in Plate XLII. to be systyle. The whole extent may be said to be divided into twenty-two parts and one fifth, which latter portion is added to the others for the central opening; each of these parts forms a module equal to the average of the diameters of the columns, making them nine diameters and a half in height; all which accord with the rule and proportion laid down by Vitruvius for systyle temples.

The lower diameter being on an average four feet eleven inches, and the upper

one four feet three inches five tenths, causes the diminution to accord also with the rules of Vitruvius\*.

The entasis or swelling of the shaft of these columns is very perceptible; but, from the decay of some, and encumbrances attached to others, is difficult to be accurately ascertained.

The capital is a little more in height than the lower diameter, which latter is the proportion assigned by Vitruvius for it; the base is very nearly a half of the same.

The epistylum or architrave is in height the eleventh part of the shaft of the column; being also the proportion assigned by Vitruvius, in his scale for that member, according to the height of the shaft†.

The soffit of the architrave agrees nearly with his instructions, as well as the breadth on the top, including the moulding‡.

The entablature is nearly a quarter of the height of the column, including its capital and base: the members of the cornice and architrave, and proportion of the frieze, do not accord with Vitruvius.

The pediment is in height considerably above a ninth part of the extent of the cymatium, which is his rule||; but the height in this instance seems to have been determined by striking the segment of a circle from the two extremes of the cornice, having the centre at the line of the pavement of the portico. This rule is proved, by the following among other ancient Roman examples, where it is practised, to have been applied to octastyle temples, as in the present instance; hexastyle, as in the Temple of Augustus at Nismes; and tetrastyle, as in the Temple of Fortuna Virilis at Rome.

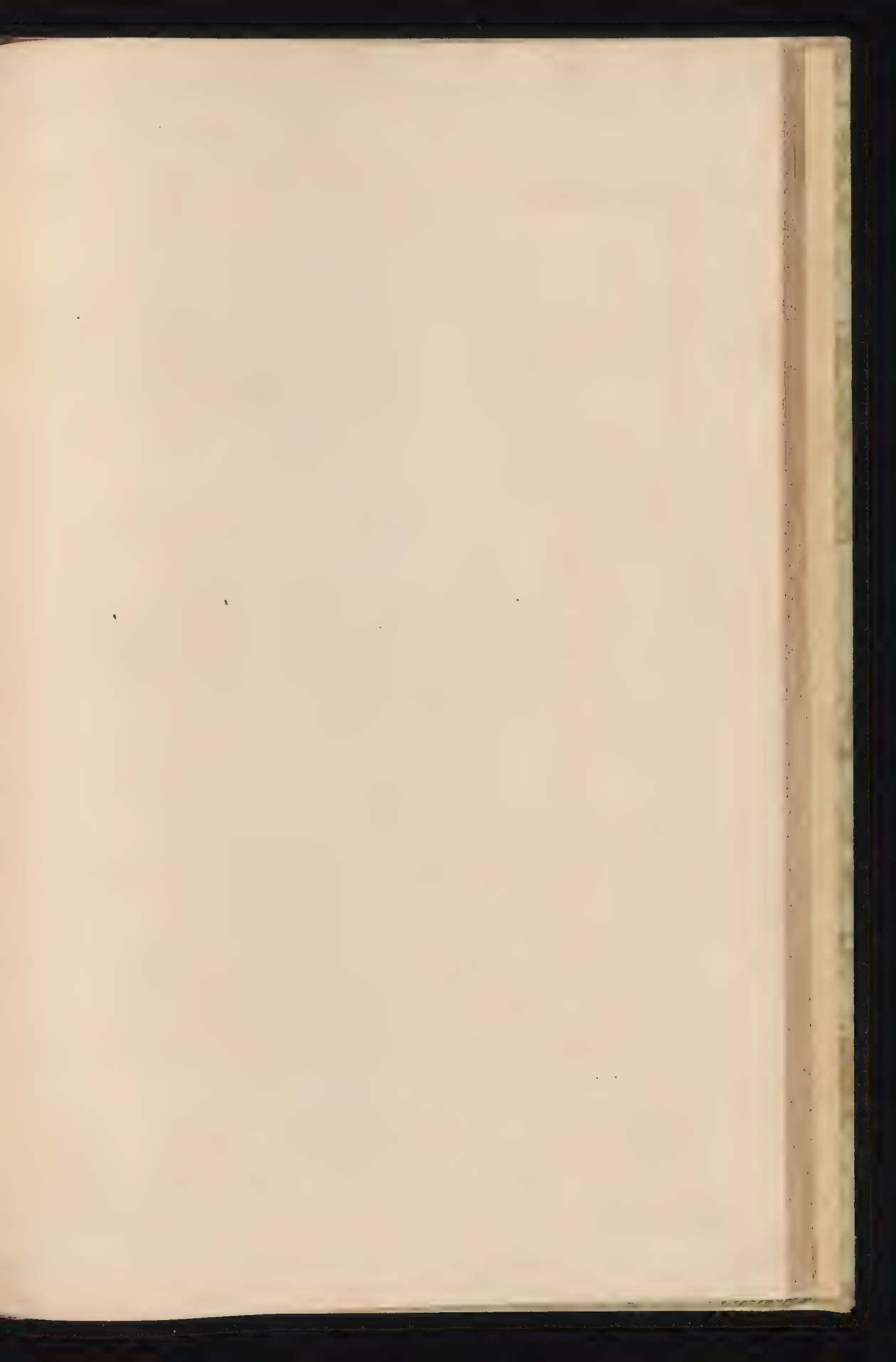
The architrave is without enrichments, the frieze also plain; and in the cornice the ornaments are used sparingly, which causes a simplicity much admired. The modillions are in number forty-seven, on the level cornice; they are not regularly disposed over the columns. In the pediment there are twenty-two modillions to the right, and twenty-three to the left; the angle of the latter was restored by Urban VIII., which may account for the difference.

\* "If the shaft of the column is from thirty to forty feet high, the bottom diameter is divided into seven parts and a half, of which six and a half is the measure for the diminution at the hypotrachelium."—VITRUVIUS, book iii. chap. 2.

† "The proportion of the epistylum is as follows. If the columns are from twelve to fifteen feet, the height of the epistylum is half the thickness of the bottom of the column. If from fifteen to twenty feet, the height of the column is divided into thirteen parts, and one part makes the height of the epistylum. If from twenty to twenty-five feet, the height is divided into twelve parts and a half, one of which makes the height of the epistylum. If from twenty-five to thirty feet, it is divided into twelve parts, and one part makes the height. In this manner, according to the height of the column, that of the epistylum is proportionably determined." Thus the shaft of the column, being thirty-eight feet, should by this scale be divided into eleven parts, and one given to the epistylum; which is the case.

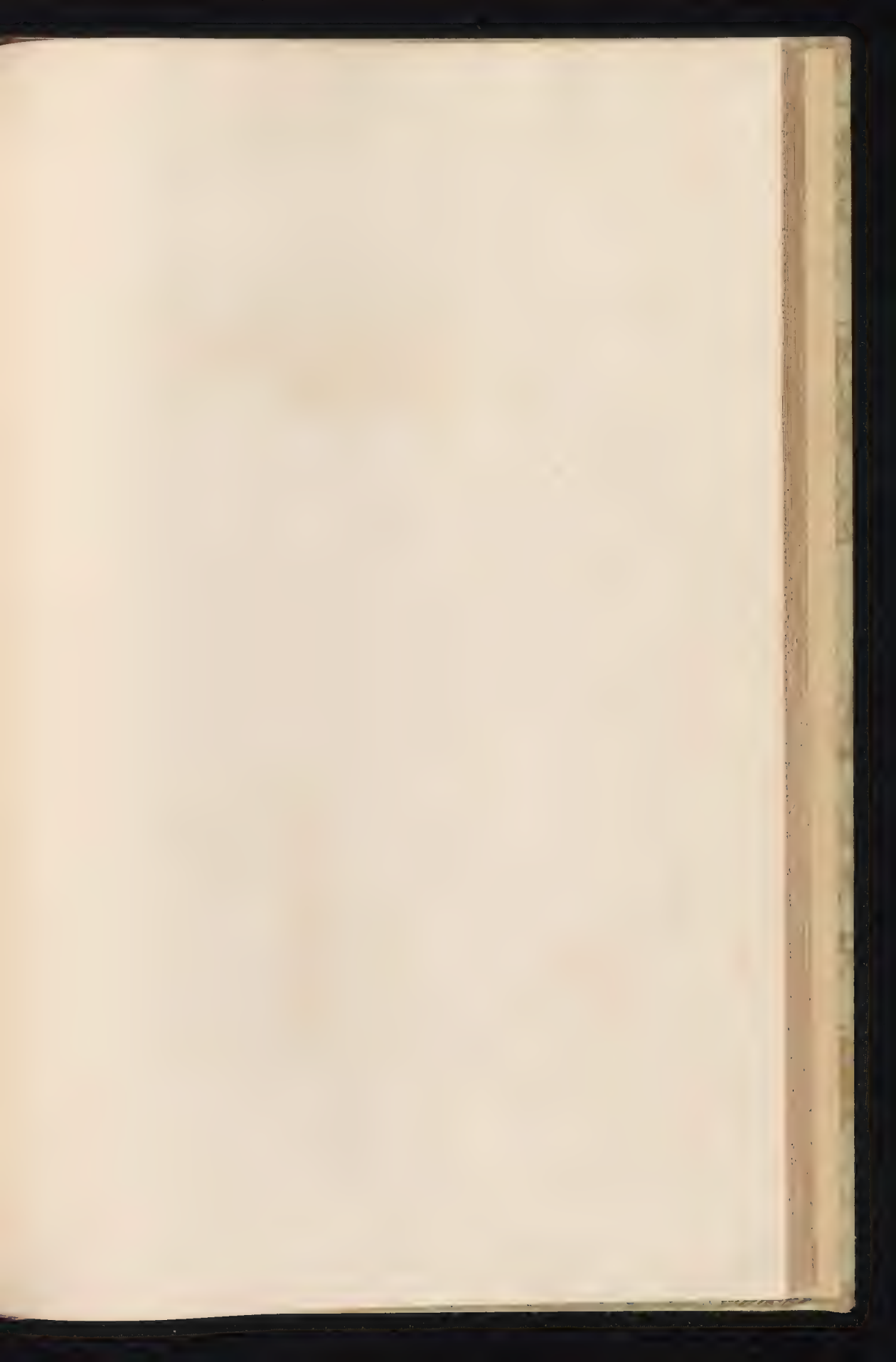
‡ The breadth of the epistylum at the bottom part, which rests upon the capital, is made equal to the thickness of the top of the column, just under the capital; and the top of the epistylum is equal to the bottom of the shaft of the column.

|| "The height of the tympanum of the fastigium is thus determined: the whole front of the coronæ, from the extremes of the cymatium, being divided into nine parts, one of those parts makes the height of the middle point of the tympanum. Its surface is perpendicular with the lower fascia of the epistylum, and with the hypotrachelium of the columns. The coronæ, which lie upon the tympanum, are, excepting the simæ, disposed like those below. Over the coronæ are the simæ, which the Greeks call *epithedæ*; they are made one eighth part higher than the coronæ."

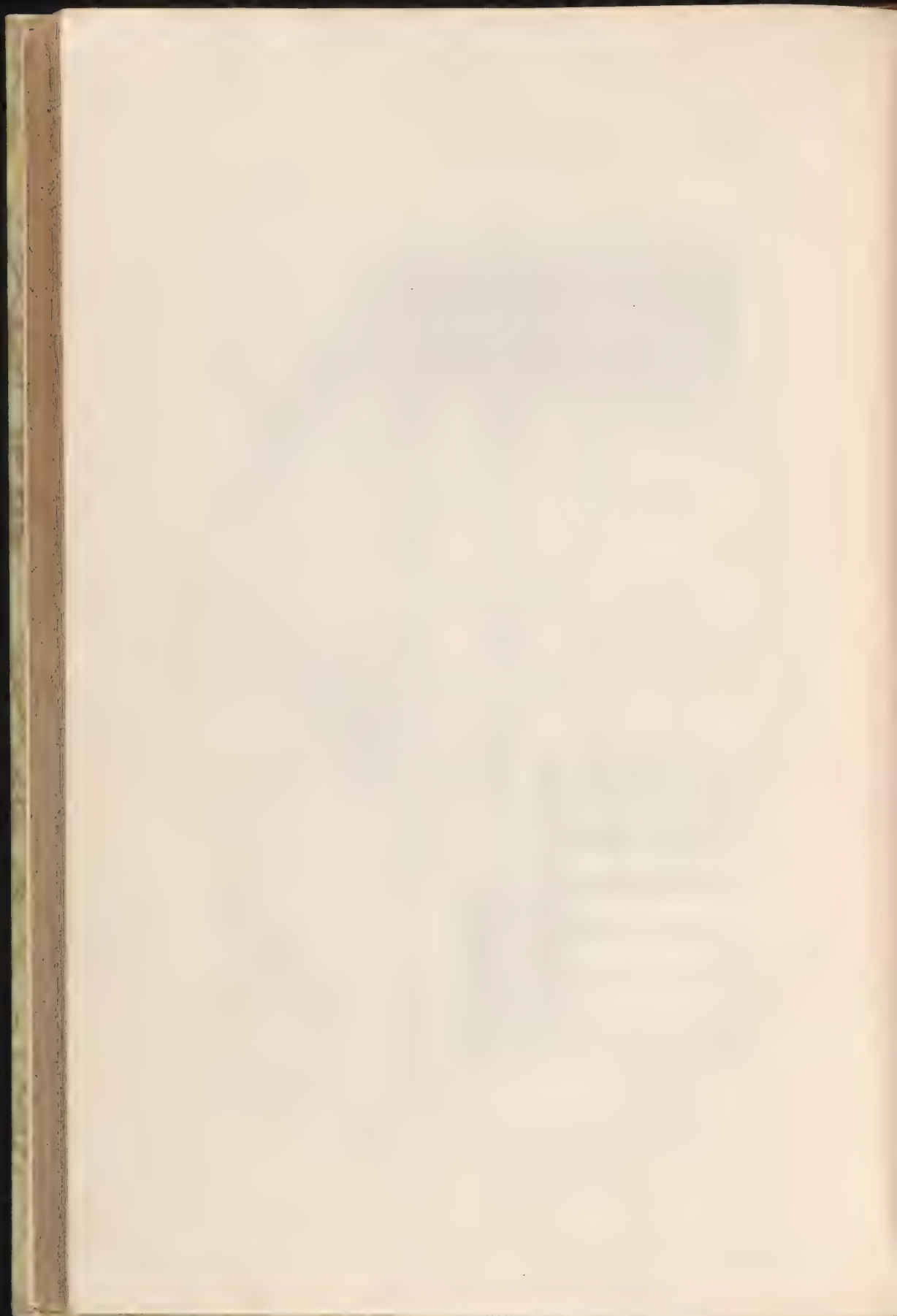


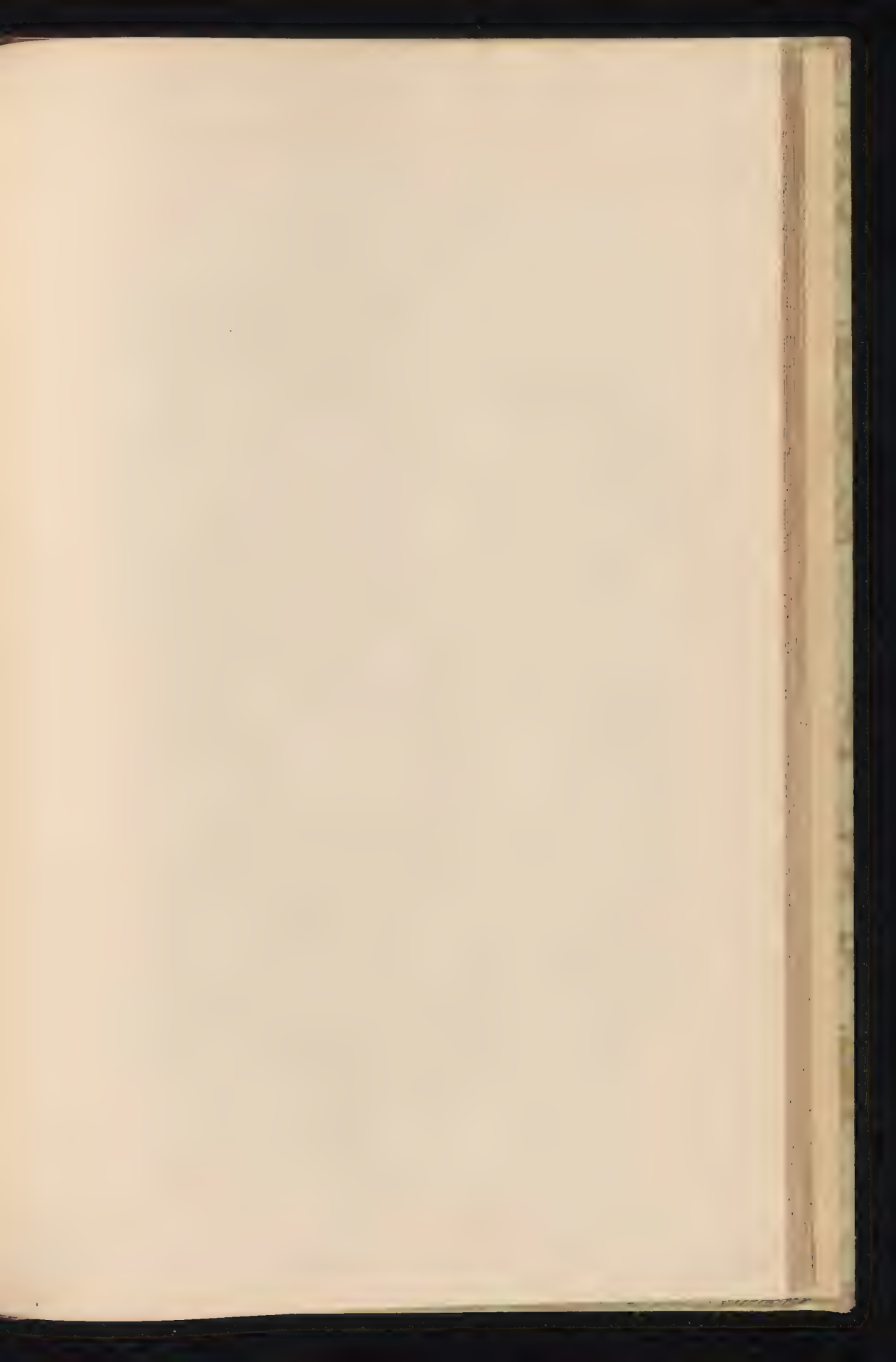


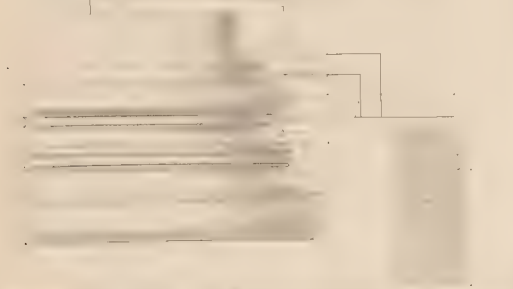
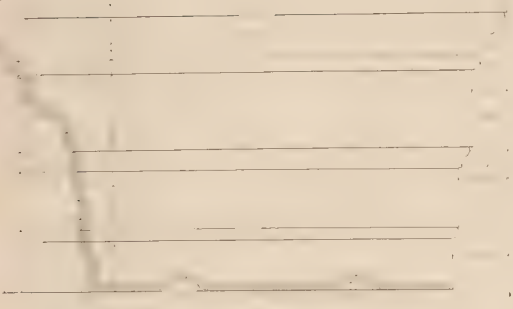
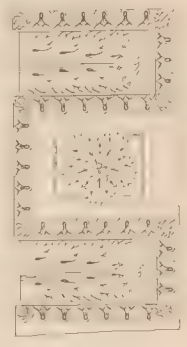
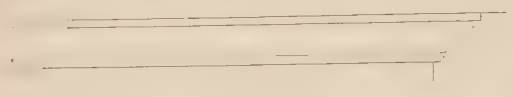
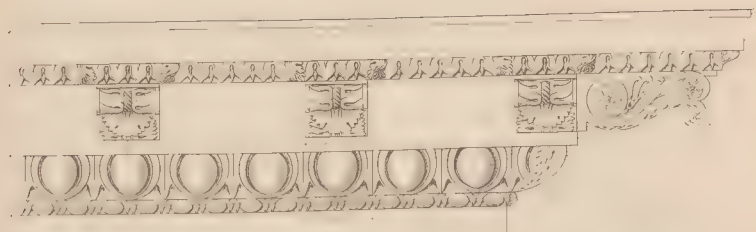
PANTHEON. ROME.





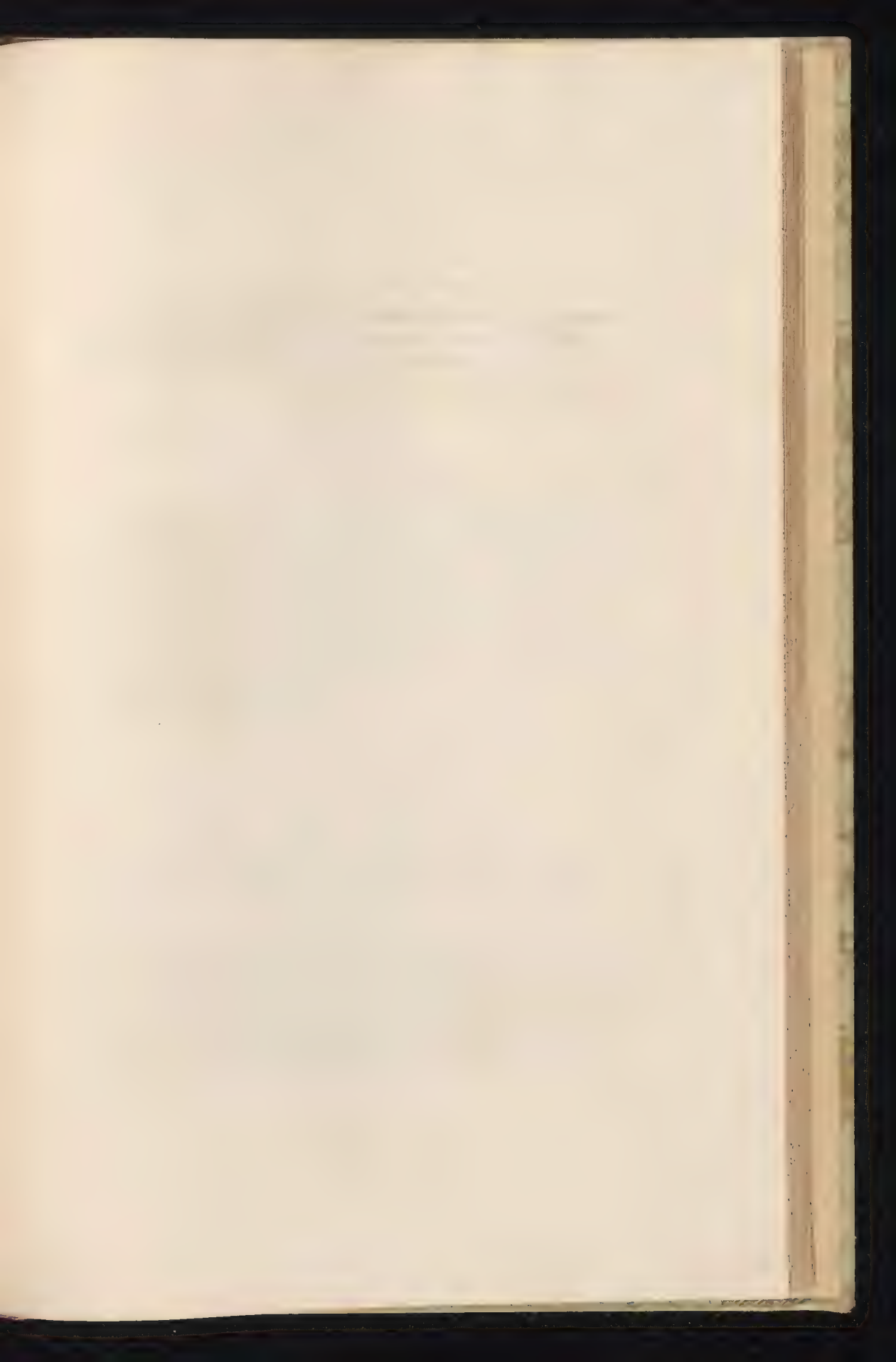


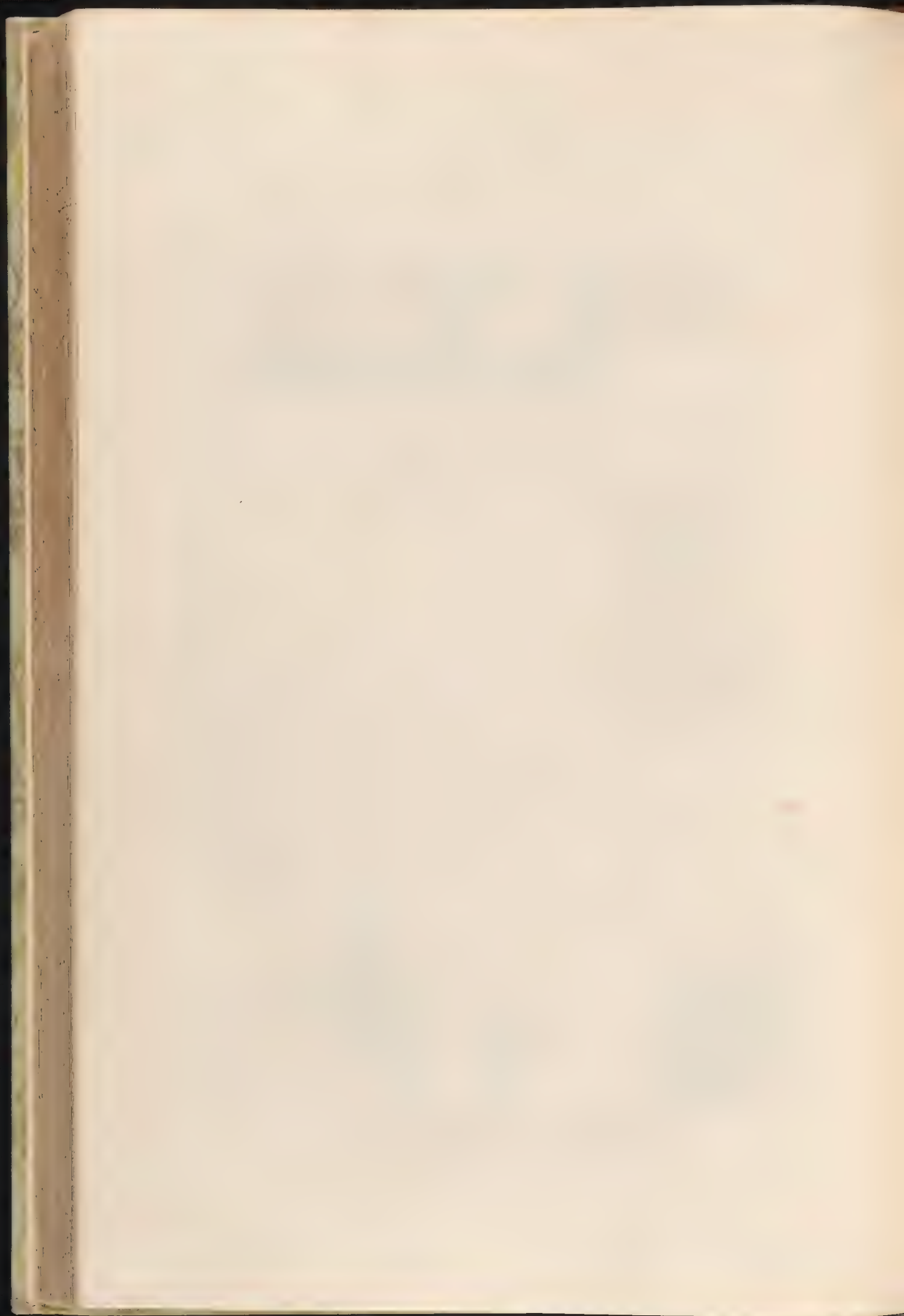




PORTICO OF THE PANTHEON, ROME.

and the other is a plan of the same building.





The ovolo under the modillion band is carved with eggs, which are placed regularly, one under each modillion, and two between; those in the pediment are disposed in a mean between the perpendicular, and a line square with the raking cornice.

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### PLATE XLV.

#### ELEVATION OF THE SOUTH SIDE.

HERE is shown the return of the portico, and its connexion with the cell of the Temple.

The entablature forms a small break over the three pilasters, occasioned by the projection of the latter at the top beyond the upper diameter of the columns. Between the pilasters are festoons of the same character as those under the portico, but much decayed. The base moulding runs through between the pilasters, except where interrupted by the doorway, the present architraves of which are modern: the astrigal, under the capitals, also continues through. At the line where these pilasters join the cell, it is evident that the walls of the projection are not bonded into it.

The arrangement of the cell, and the arches of discharge, indicated on the wall between the two upper cornices, are described in Plate XLIII.

A. Profile of the two upper cornices.

B. Profile of the steps of the portico.

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### PLATE XLVI.

#### DETAILS OF THE ENTABLATURE, BASES, &c. OF THE PORTICO.

A. THE mouldings of the bases to the columns and pilasters. These bases do not accord with Vitruvius\* in their mouldings, but they do nearly in their height; and their projection is formed nearly as described by him for the Ionic mode.

\* "The bases are so proportioned, that, including their plinth, they have in height half the thickness of their columns, and in projection, which the Greeks call *cephoran*, a quarter; so that their breadth and length will be once and half the thickness of the column. But if the bases are to be made in the Ionic mode, they are so proportioned, that their measure on every side be equal to the thickness of the column, added to a quarter and an eighth of the said thickness. The height is the same as those of the Attic kind, so also is the plinth. Excluding the plinth, the remainder, which will be equal to the third part of the thickness of the column, is divided into seven parts, of which three are for the torus that is at the top; the remaining four parts are equally halved, and one part makes the upper trochilus, with its astrigal and supercilium, and the other part is left for the lower trochilus; but the lower one appears to be the largest, because it projects to the extremity of the plinth. The astrigals are the eighth part of the trochilus. The projection of the bases is an eighth and a sixteenth part of the thickness of the columns."



B. The plan of the pilasters, representing one half of their front and return, with the elevation attached, showing the termination of the flutes at the bottom, and that of the bead at the angle. These pilasters have seven flutes on each face.

C. The plinth moulding, which runs round the cell, level with the bases of the portico; it remains from the portico to the first door in the cell.

D. The mouldings of the architrave, on the exterior; and E. Those to the interior of the same; the space between these two is the width of the soffit of the architrave, which is formed into an oblong panel, by the sinking of a double sima, represented in part at E. The members of this architrave do not accord with the rules of Vitruvius\*: there is no enrichment on any of them.

G. The frieze, which is plain, and has a hollow to prevent the lodgment of wet on the moulding of the architrave.

H. The cornice. The members of the cornice do not accord with the rules of Vitruvius†. I. The soffit of the corona and modillions of the same.

## PLATE XLVII.

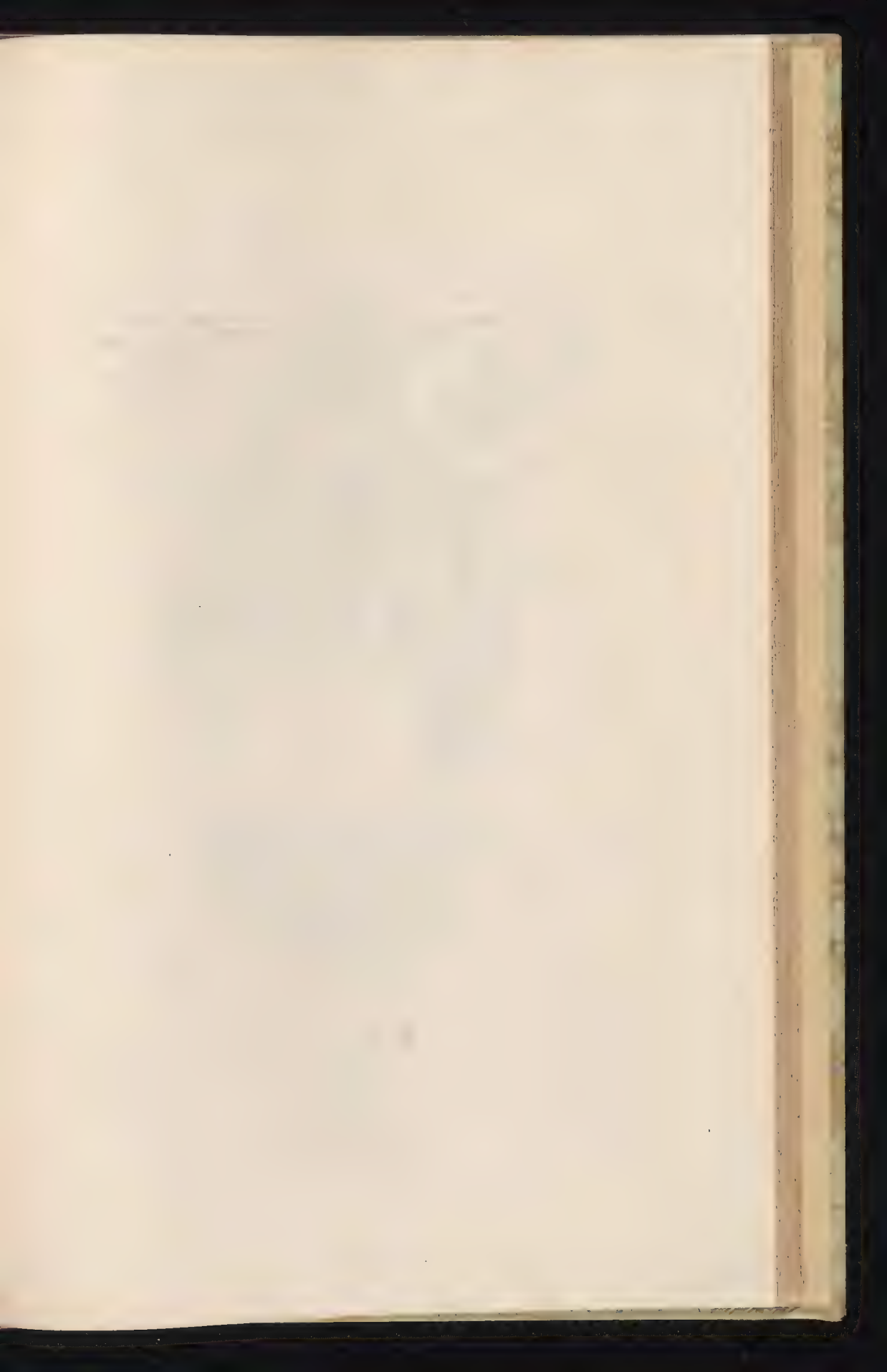
### PLAN AND ELEVATION OF THE CAPITALS TO THE COLUMNS OF THE PORTICO.

THESE capitals are of white marble, each formed of one block. They are justly ranked among the most elegant examples of the Corinthian order; and the arrangement and symmetry nearly correspond with the rules of Vitruvius‡, by which we shall proceed to examine them.

\* "The cymatium is the seventh part of the height of the epistylum, and in projection it is the same. The remainder, exclusive of the cymatium, is divided into twelve parts; and of these the first fascia has three, the second four, and the uppermost five. The zophorus is a fourth part less than the epistylum, on which it rests; but if it is intended to be ornamented, it should be a fourth part higher than the epistylum, that the sculpture may be conspicuous. Its cymatium is the seventh part of its height; the projection of the cymatium is equal to its thickness."

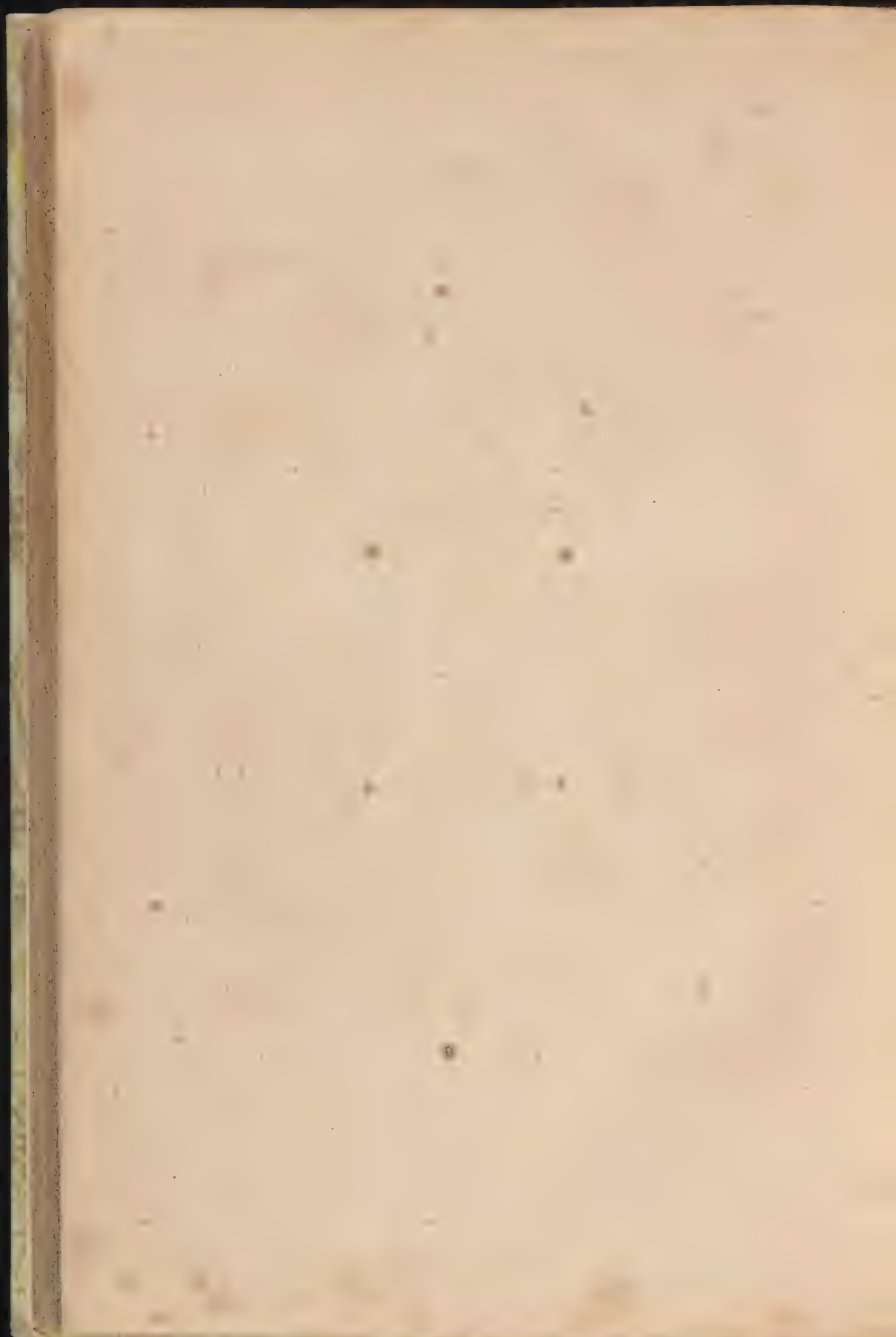
† "Upon the zophorus the denticulus is formed equal in height to the middle fascia of the epistylum, and its projection is the same as its height. The intersection, which by the Greeks is called *metache*, is so ordered, that the dentil has in front the half part of its height, and the void of the intersection is two-thirds of the breadth of the front; its cymatium is the sixth part of its height. The corona, with its cymatium, exclusive of the sima, is equal in height to the middle fascia of the epistylum. The projection of the coronæ, together with the dentil, is made equal to the height; but from the zophorus to the top of the cymatium of the coronæ, and all the mouldings in general, will have the best effect when their projections are made equal to their heights."

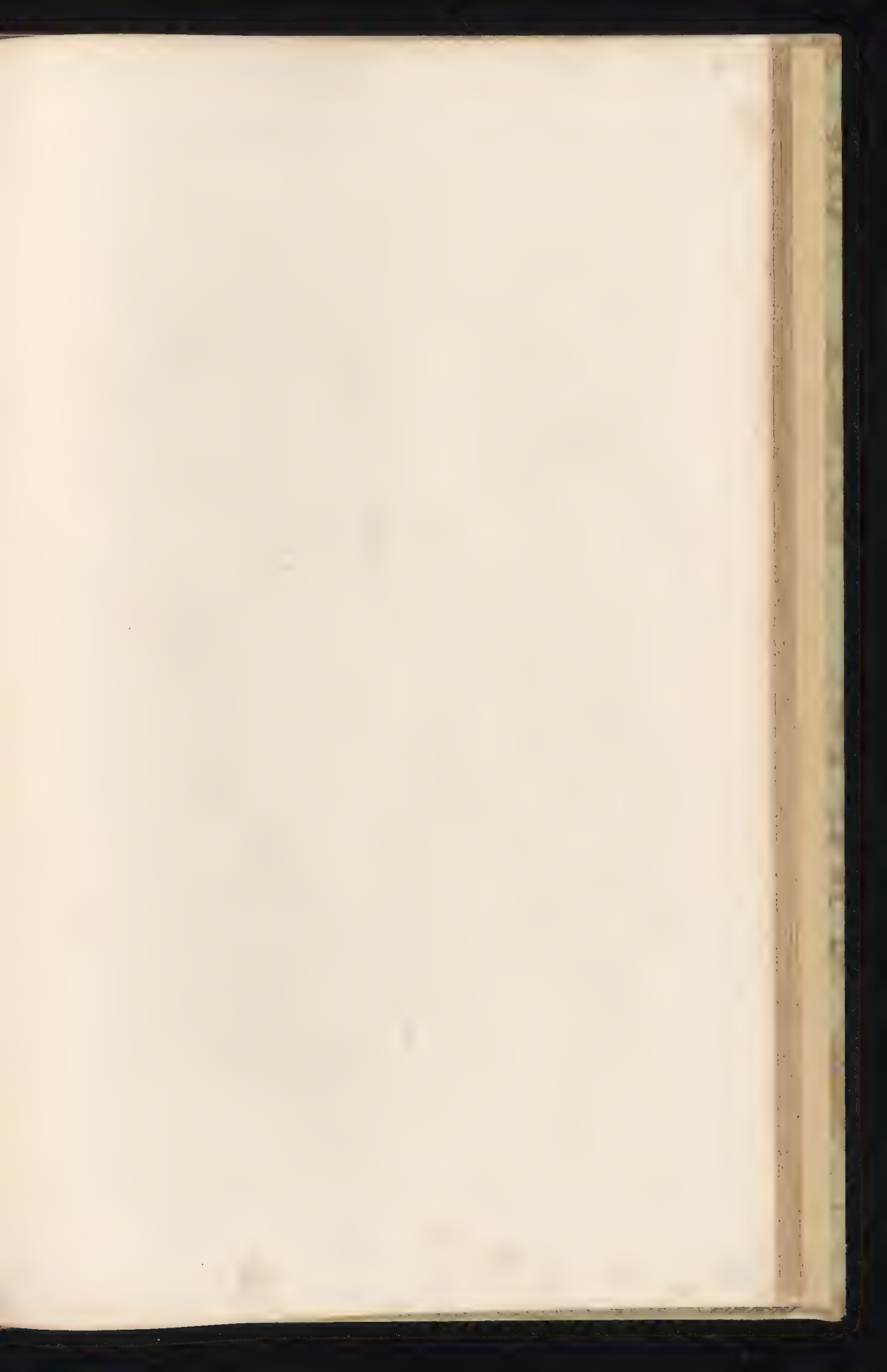
‡ "The height of the capital, including the abacus, is to be equal to the thickness of the column at bottom. The breadth of the abacus is so regulated, that its diagonal, from angle to angle, may be twice as much as the height of the capital; for this gives a proper dimension to each face. The fronts of the abacus are bowed inwardly from the extreme angles, a ninth part of its breadth. The bottom of the capital is as thick as the top of the column, without the apothesis











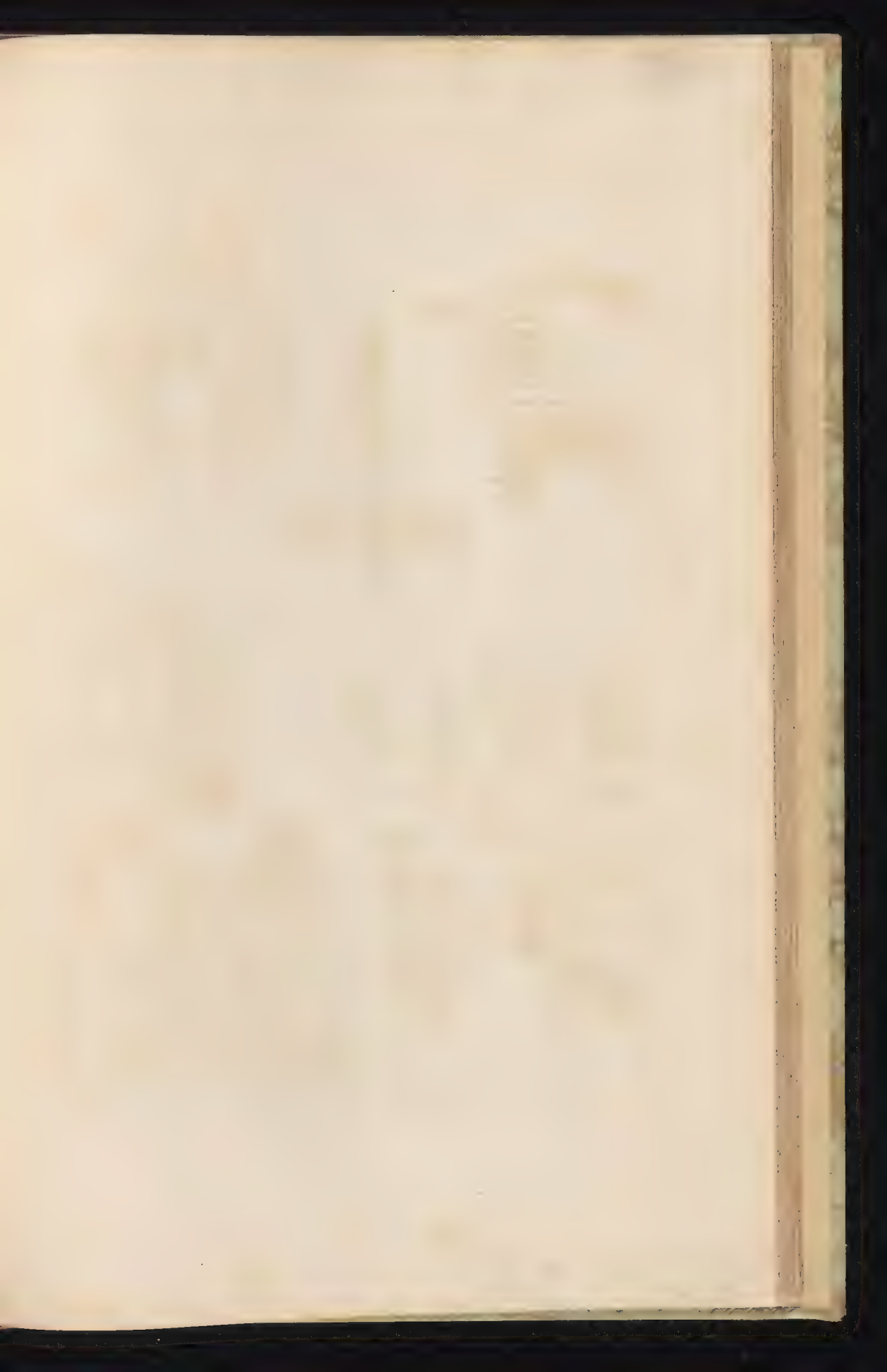




PORTICO OF THE PANTHEON, ROME.

The various members of the Capitals One quarter their actual size

London Published by Longman & Co Paternoster Row 1851





"The height of the capital, including the abacus, is to be equal to the thickness of the column at the bottom." Here the lower diameter is nearly five feet, and the height five feet three inches and seven tenths, which differs so little that they may be said to accord.

"The breadth of the abacus is so regulated, that its diagonal, from angle to angle, may be twice as much as the height of the capital." By examining the plan of the capital, it will be found that the block was exactly to this extent before the angle of the abacus was splayed off.

"The fronts of the abacus are bowed inwardly, from the extreme angles, a ninth part of its breadth." In this instance the extent of the abacus is seven feet four inches, and it recedes ten inches in the centre, which very nearly accords with the ninth part.

"The bottom of the capital is as thick as the top of the column, without the astrigal and fillet." By this Vitruvius of course means the face of the leaves, which correspond.

"The thickness of the abacus is the seventh part of the height of the capital." In this instance it is less.

"The remainder, when the thickness of the abacus is deducted, is divided into three parts; of which one is given to the lower leaves; the second is for the height of the middle leaves; and to the caulicules, or stalks, from which leaves project, so as to support the abacus, the same height is given. From these caulicules the volutes spring, projecting to the extreme angles; and the lesser helices are wrought under the flowers which are in the middle of the fronts of the abacus. The flowers on the four sides are in size equal to the thickness of the abacus." In all these distributions, the Pantheon capital may be said to correspond, except a trifling reduction in the height of the second range of leaves, and that the flower in the centres descends lower than the thickness of the abacus.

## PLATE XLVIII.

### THE VARIOUS MEMBERS OF THE CAPITAL,

ONE QUARTER THEIR ACTUAL SIZE.

A. REPRESENTS the termination of the volute of the cauliculæ, as seen geometrically.

B. Represents the angle or return, showing the junction of the two volutes of the cauliculæ, and the leaves which support them.

and astrigal. The thickness of the abacus is the seventh part of the height of the capital. The remainder, when the thickness of the abacus is deducted, is divided into three parts; of which one is given to the lower leaves; the second is for the height of the middle leaves; and to the caulicules or stalks, from which leaves project, so as to support the abacus, the same height is given. From these caulicules the volutes spring, projecting to the extreme angles; and the lesser helices are wrought under the flowers, which are in the middle of the fronts of the abacus. The flowers on the four sides are in size equal to the thickness of the abacus. Thus the Corinthian capital will have its proper symmetry."

C. The central flower dividing the helices, and supporting the flower of the abacus; it is worked on the vase of the capital.

D. Represents the helices or lesser volutes, meeting in the centre with the above flower on the abacus.

E. Represents the arrangement and character of foliage in the lower range of leaves; also one-half of a leaf of the second range, with its projection destroyed, which exhibits a fourth subdivision of leaves, that would otherwise be hidden.

The stem from which the cauliculæ spring is also here shown.

These leaves are of regular and delicate execution, having the character of the olive, and are well relieved. Their stems are plain; those of the lower leaves have a deep sinking in the centre.

## PLATE XLIX.

### PLANS, ELEVATIONS, AND DETAILS OF THE DOOR-WAY.

A. THE elevation of the door-way; and, B. The section of ditto.

C. The plan of half the door, showing one valve, with one of the pilasters or door-posts, called by Vitruvius cardinal scapi.

D. Plan of the rails, or impages, and mouldings of the large panels, with the roses on the same, and studs on each side: the plan of the latter is marked B.

These roses, marked H. and I., are placed alternately on the rails, and are here drawn half their actual size.

E. The mouldings of the frieze panels, and the roses in them, which are represented half their actual size at K.

F. Is the small moulding in the centre of the valves, or folding doors.

G. The moulding round the perforated metal plates over the doors.

L. Is the architrave round the door, with the frieze and cornice above the same: the frieze is swelled at the ends, but not on the face.

M. The architrave, frieze, and cornice, running through over the door-way on the inside\*. In the angle is the base of the metal pilasters to the doors.

The architrave round this door-way is of white marble, as well as the frieze and cornice over the same, on both sides; the clear opening is nearly forty feet high, and twenty wide. The doors, with the pilasters and cornice over them, are of bronze; and the perforated light over, also of cast metal above an inch thick, in five plates. We shall examine its proportions, with the arrangement of Vitruvius for portals of temples†.

\* See over A. Plate LIII. to the right of the centre.

† "The rules relating to the portals of temples, and their antepagments, (or jambs,) are these: first, it is to be determined of what kind they are to be made; for there are three kinds, Doric, Ionic, and Attic.

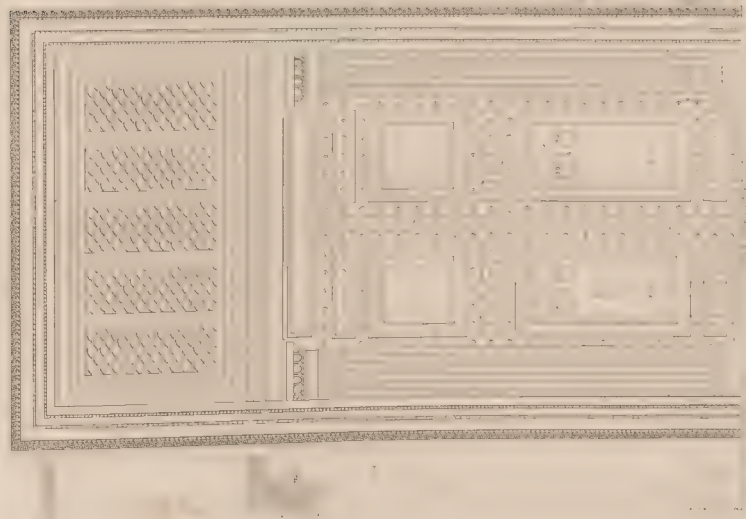
"In those of the *Doric kind*, these rules are to be observed:—The top of the corona, which is placed above the





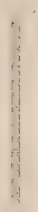
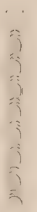
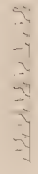
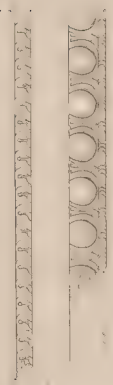
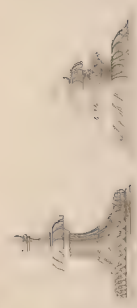


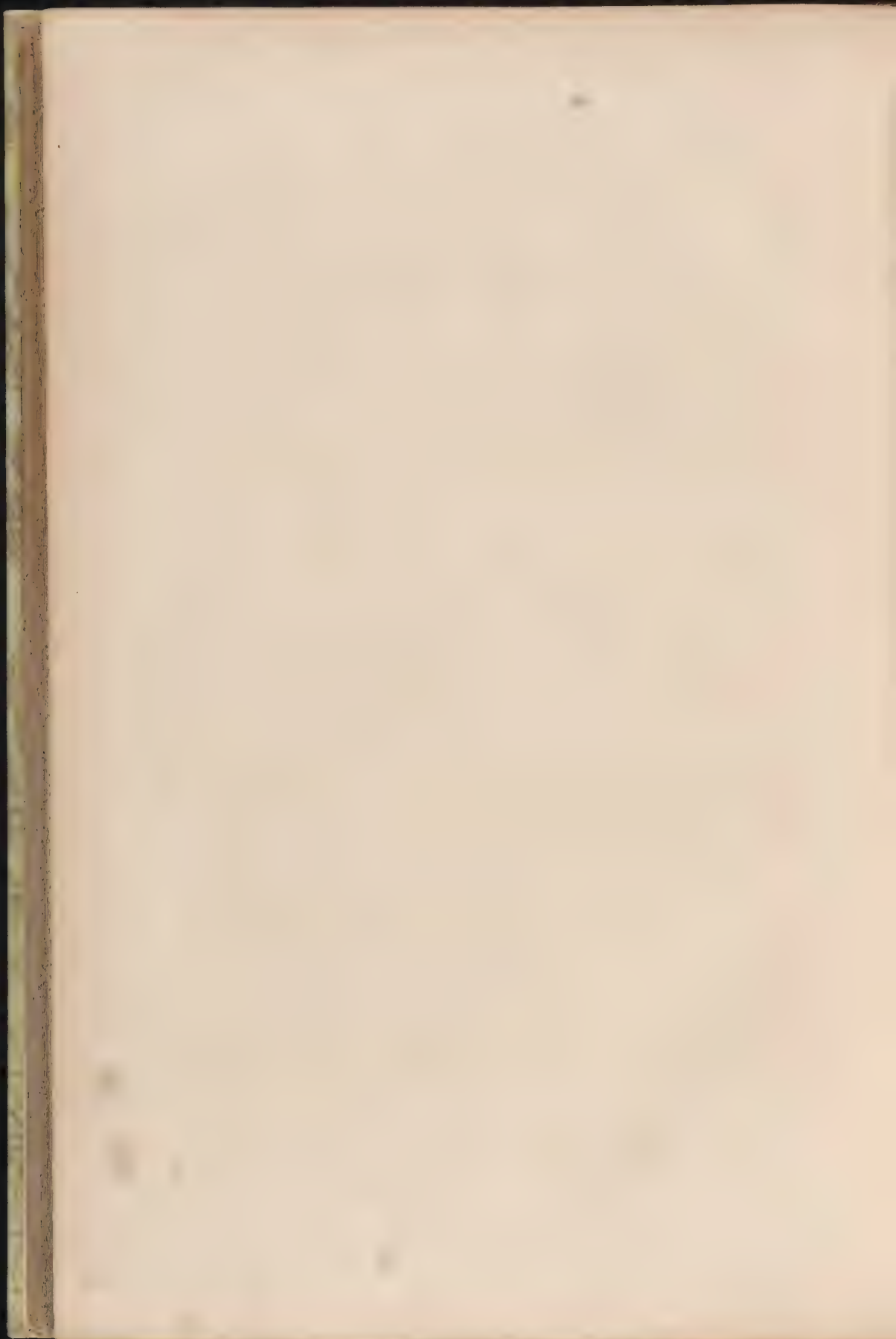




PLANTATION, BOMBE

1793





1st. The top of the corona agrees with the top of the capital of the column, as he describes.

2d. The clear aperture, also, is in height two parts out of the division of three and a half up to the lacunars, which were probably level with the arch over the entrance\*. This may be urged as a corroboration of the arrangement, mentioned in page 47, relative to the flat lacunaræ of metal at that height, supported on caryatidæ.

3d. The height is divided by him into twelve parts, of which five and a half are given to the width; but these being valvæ, or folding doors, are made somewhat more in width, namely, six parts out of the twelve nearly, as described in a future part of the instructions: thus the arrangement of this door-way suits the Doric rather than the Ionic or Attic kind.

upper antepagment, is made level with the top of the capitals of the columns, which are in the pronæos. The aperture, or hypothyron, is thus determined. The height from the pavement of the temple to the lacunars is divided into three parts and a half, of which two parts make the height of the aperture of the door. This height is divided into twelve parts, of which five and a half make the breadth of its aperture at its bottom; and at the top it is contracted, if the height of the aperture is not more than sixteen feet, as much as the third part of the antepagment. If the height is from sixteen to twenty-five feet, the upper part of the aperture is contracted a fourth part of the antepagment. If from twenty-five to thirty feet, the upper part of the aperture is contracted an eighth part: and those that are yet higher, are to be disposed perpendicular. The antepagments are made as thick in front as the twelfth part of the height of the aperture, and are diminished at the top the fourteenth part of their thickness. The height of the *supercilium*† is equal to the thickness of the antepagment at the top. The cymatium is to be made the one-sixth of the antepagment, and its projecture is equal to its thickness. The Lesbian cymatium (the OG), with the astrigal, is to be sculptured. Upon the cymatium, which is in the supercilium, the hyperthyrum (the frieze, or the frieze with the bed mould of the cornice,) is to be placed, in thickness equal to the supercilium; and therein is to be wrought the Doric cymatium, Lesbian astrigal, sima, and sculpture. Then the plain corona, with its cymatium, is formed, and its projecture is equal to the height of the supercilium, which is laid upon the antepagments.

"But if the *Ionic kind* is to be used, the height of the aperture being formed in the same manner as for the Doric, the breadth is determined by dividing the height into two and a half parts, of which one and a half part makes the breadth of the aperture at bottom. The contracture is the same as in the Doric. The thickness in the fronts of the antepagments is the fourteenth part of the height of the aperture: their cymatium is the sixth part of their thickness. The remainder, exclusive of the cymatium, is divided into twelve parts, three of which make the first corsa (the fascia) with its astrigal, four the second, and five the third. These corses, with their astrigals, extend all round. The hyperthyrum is formed in the same manner as that of the Doric. The ancons or prothyrides (the trusses) are wrought on the right and left, and, exclusive of the leaf, descend as low as the bottom of the supercilium. The thickness of these in front is the third part of the thickness of the antepagment; and at the bottom, they are one-fourth thinner than at top. The doors are so framed that the cardinal scapi (hinge styles or door-posts) may be the twelfth part of the whole height of the aperture. Out of the twelve parts between the two scapi, the tympana (the panels) have three parts. The impages (the rails) are so distributed, that the height being divided into five parts, two superior and three inferior are disposed. Upon the middle, the middle impages are placed; of the rest, some are framed at top, and some at bottom; the breadth of the impage is the third part of the tympan. The cymatium is the one-sixth part of the impage. The breadth of the scapi is the half of the impage. The replum (the raising) is the half and a sixth part of the impage. The scapi which are nearest the antepagments are also the half of the impages. But if they are valved, the height remaining the same, the width of the door is augmented.

"The *Attic kind* are formed to the same rules."

\* See Section, Plate XLIII.

† Level part of the architrave.

The size of the door-way is such as to preclude the necessity of diminishing its width at the top, which is also according to his rule. The antepagments, or jambs, are less than he prescribes. The mouldings and enrichments of these jambs and of the cornice are on his principles generally; but the various members do not follow them. The doors are not reconcilable to his doctrine, which is somewhat obscure: the cardinal scapi, or pilasters, are narrower than prescribed, and the width of the panel is the only part which accords with his arrangement.

There are no "ancons or prothyrides" (trusses) in this example.

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### PLATE L.

ONE OF THE BAS-RELIEFS IN THE PANELS AT THE SIDES OF THE ENTRANCE.

THESE panels are each in one slab of marble, six feet three inches in length, and two feet ten inches in height \*. The festoons are composed of branches of fruit and flowers, elegantly arranged and executed, with the appropriate leaves attached to each—as may be remarked on the Plate, where grapes are seen backed by the vine leaf, the acorn by the oak leaf; the pomegranate, the olive, the bay, &c. each also with their respective leaves. By this arrangement, an elegant effect is produced without confusion, and nature seems to have guided the artist in his design. These festoons are attached gracefully by ribands to candelabræ, which vary in the minute points of their design, though they present the same general appearance. On the summit is a flame. In the centre of the panels, over the festoons, the ornaments are various: in the one here represented is the *lituus*, or augural staff, which was a symbol used to express the office of pontifex maximus.

### PLATE LI.

INTERIOR VIEW OF THE TEMPLE.

THIS View is taken at the entrance, and shows the metal doors opening into the Temple, with the general effect and present arrangement of altars for the Catholic worship. The high altar is seen opposite the entrance, enclosed by a marble ballustrade, and covered

\* The Plate is stated by mistake to be drawn to a scale of one quarter the original; it is about one-fifth.



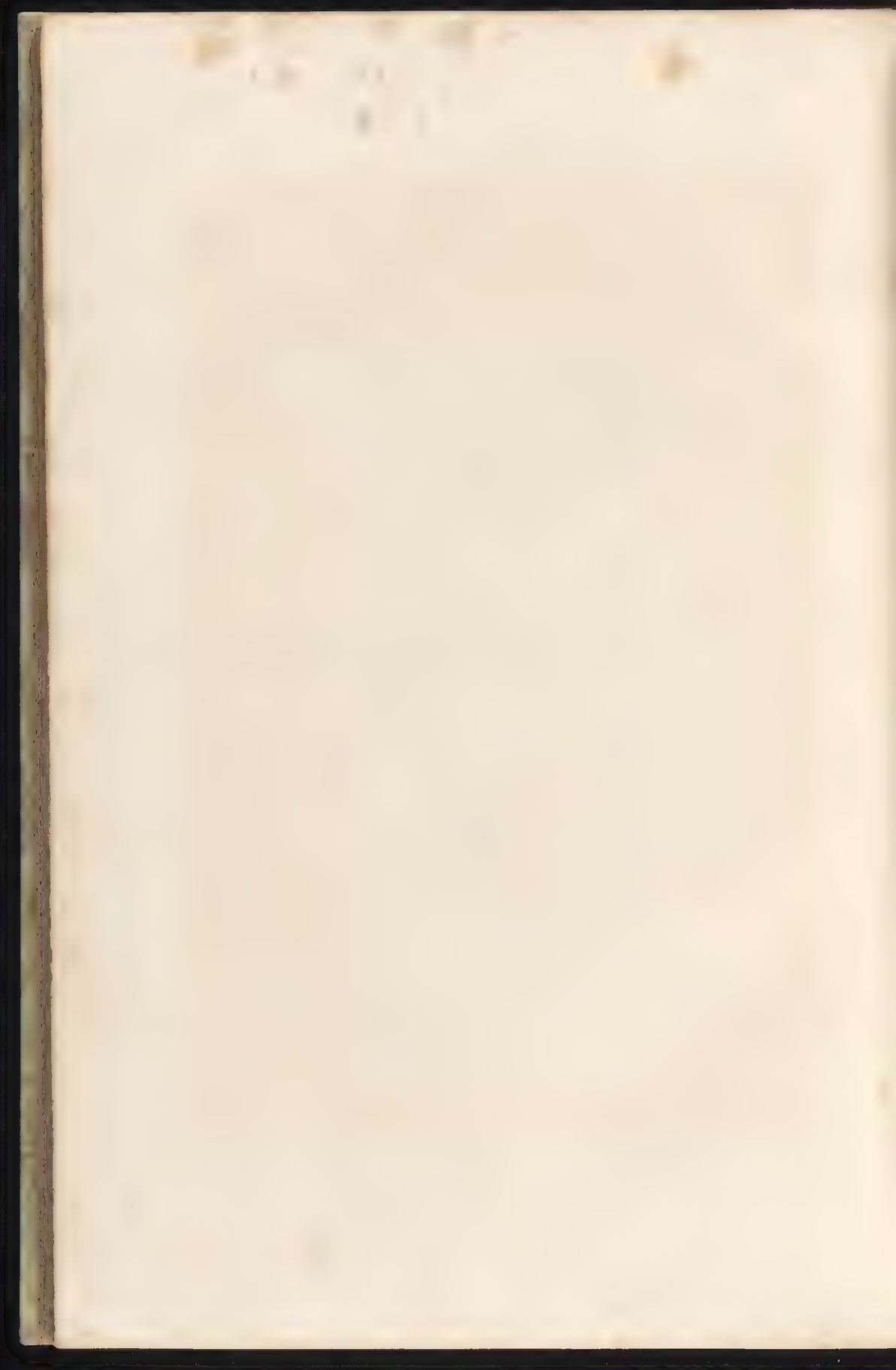






EXTERIOR OF THE PANTHEON, ROME.

Engraved from a drawing by J. G. B. de Witt, Esq. of the original in the possession of the Hon. the Secretary of the War, &c. &c. &c.









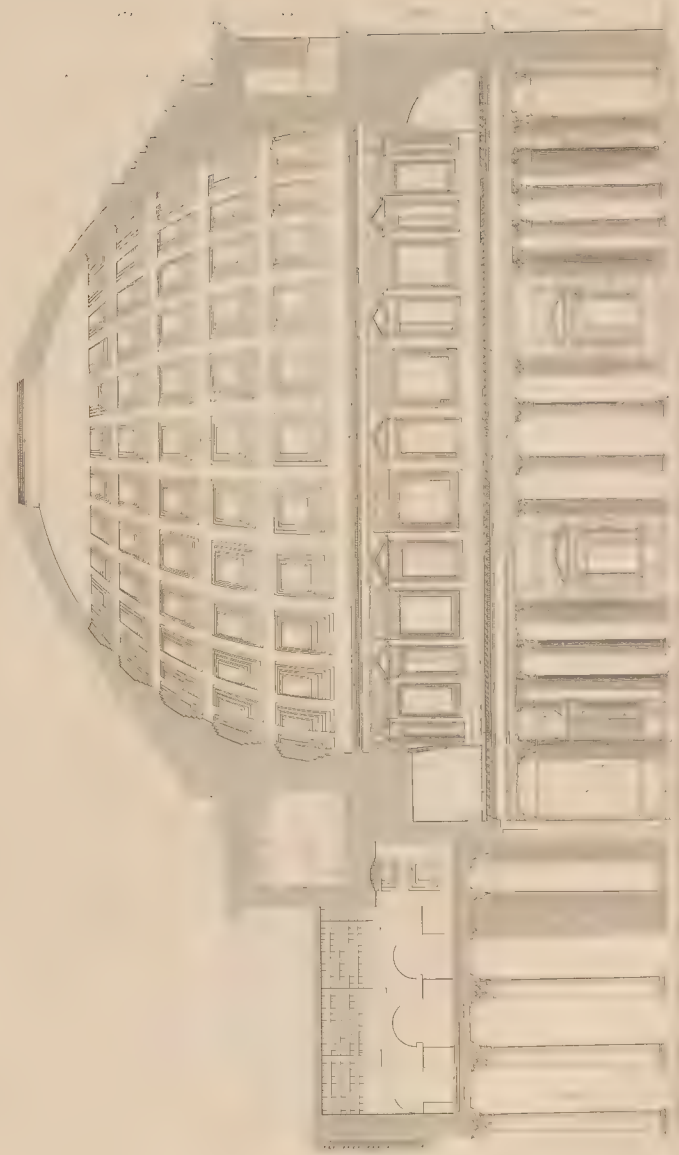


PANTHEON, ROME.









PANTHEON, ROME.  
Longitudinal Section





by a canopy suspended from the dome. The dome is whitened, and, from the magnitude and present unadorned state of its compartments, but ill accords with the rich incrustation of marbles which are attached to the walls, and the columns, of giallo antico and pavonazzetto, adorning the circumference, with their entablature, also of various marbles. The attic is in plaster, coloured, to resemble these marbles: the statues in its recesses are for a temporary effect, being only of wood. The walls within the receding chapels have many busts of illustrious modern characters, from the chisel of Canova. The Temple is amply lighted by the aperture in the centre of the dome.

## PLATE LII.

### LONGITUDINAL SECTION,

FROM NORTH TO SOUTH

THE fires in the time of Titus, &c. devastated this Temple, and occasioned Domitian to restore it; and the last time it was so injured was, perhaps, in the time of Adrian, who varied the form and arrangement of this edifice. It is possible that, under Adrian, the whole of the ornaments of metal, which, from the lightning, had received great damage, the caryatides and the capitals of Syracusan brass, which formed its first arrangement, were removed to give it the present one, as the work of the capitals, and the elegant cornice now running throughout the whole circumference, cannot be referred to a later period, but may rather be attributed to an earlier one. The sides of the large recess opposite the great door-way, and where is now placed the high altar, has the lower part of its walls covered with pavonazzetto marble, above which other marbles have been used in later times. The pilasters are of the same marble.

Following the circle, and turning to the right, you see, after the great pilaster of pavonazzetto, the small temple or altar, with a triangular pediment, resting on two columns of yellow antique, very finely fluted, with pilasters of the same marble behind them, and placed upon pedestals, and a basement of pavonazzetto. The whole of the wall between the great pilasters is incrustated with marble of various descriptions. Between the capitals is a band of African, yellow, and other marbles, variously disposed. The astrigal under the capitals continues through, under which are circles of African marble on a yellow ground; the niches are of pavonazzetto; the fascia and the ground are of verd antique; and in this manner the whole wall of the Temple beneath the principal entablature is covered.

Continuing round, we next come to one of the large square recesses or chapels, ornamented with pilasters, and with columns, fluted, of beautiful yellow antique marble, the shafts of which are in one piece, the capitals and bases of white marble. Between



the pilasters, and formed in the walls of the chapels, were, probably, niches; and over the main architrave, where now is a modern soffit covering the chapels, was, perhaps, originally a metal covering, divided into cassoons or panels, of the same description as those described to have been placed in the great portico on the outside; or the light may have been admitted into this recess from the window in the attic immediately above it.

The next solid or wall with pilasters, and the small temple with a circular pediment, is nearly similar to the one already described, except that the columns were of porphyry, as well as the corresponding one on the opposite side of the central chapel; but now you see these columns of granite\*, with pilasters behind them of rosso antico.

We next come to one of the large circular recesses, which is adorned with columns and pilasters of pavonazzetto, which might have been lighted from the window in the attic, in a similar manner to that described in the square chapels.

Between the great pilasters of the next solid, or pier, is the small temple or altar, in the middle; over it is likewise a circular pediment, and it has still columns of porphyry, with pilasters of rosso antico behind them.

The next great recess is square; and the whole corresponds with the first, as well as the solid pier with its temple next the door. At the high altars, the columns project before the arch, and are of pavonazzetto, with their fluting more ornamentally worked†; and the pilasters which divide the circular back of the tribune are also of pavonazzetto marble.

It is not necessary to particularize the other side, as it is a counterpart to the one already described.

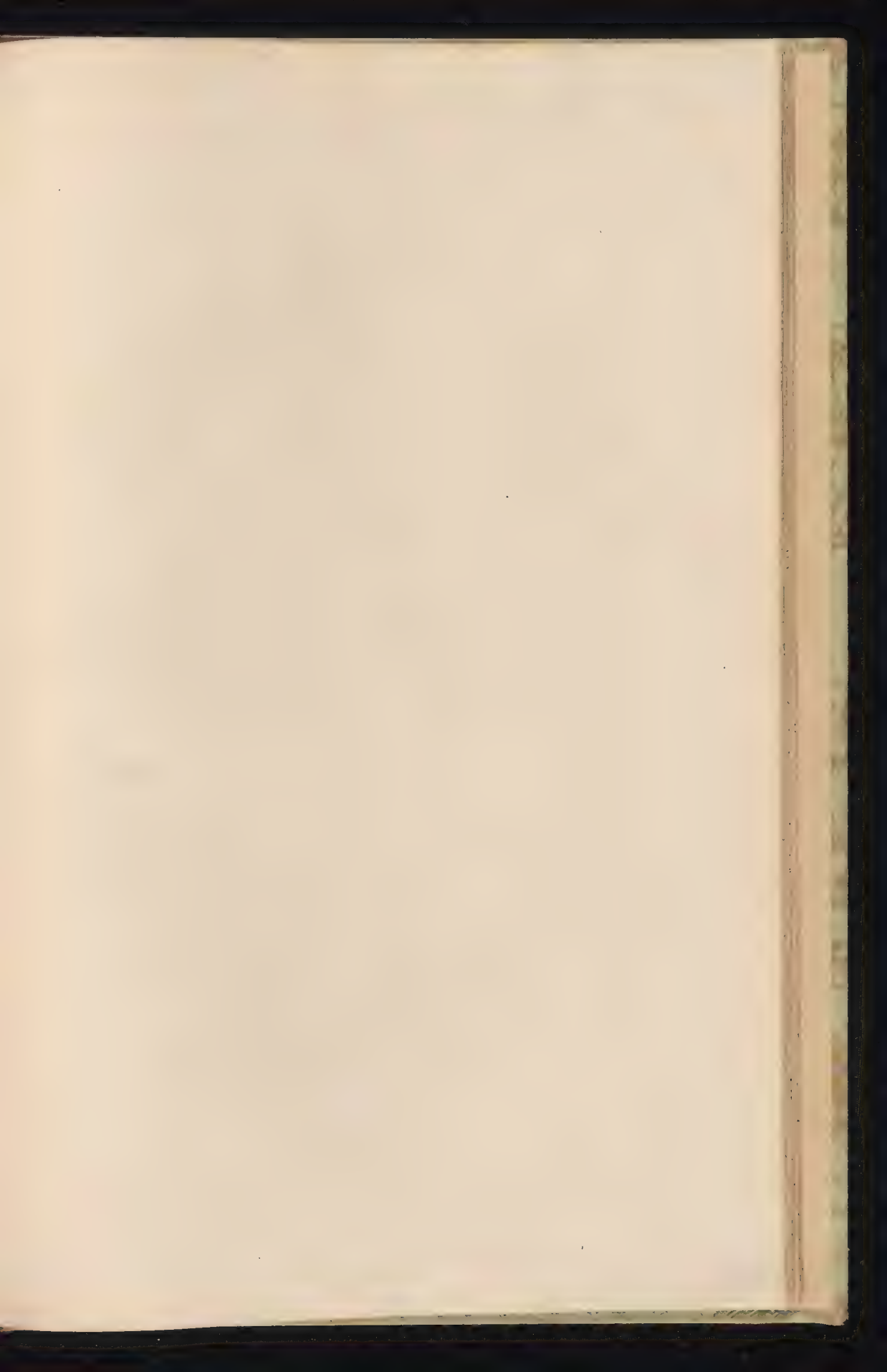
Above the entablature of this lower or principal order, is an attic, with windows or recesses, and panels, executed under the order of Pope Benedict XIV. Before these alterations were undertaken, there were pilasters, and a casing of rare marbles, which covered the whole wall; and are thus described by Piranesi‡:—

“The second order of this Temple was formed by a casing of beautiful marbles; its ground being of pavonazzetto, with bases and cymatium of white marble; and the pilasters were entirely of porphyry, with bases and capitals of yellow antique; which pilasters were placed upon zocles of pavonazzetto, which run round the interior of the Temple, with a round or astrigal of porphyry between it and the bases. The jambs of the windows and their cornices were of pavonazzetto, and their frieze of serpentine. The architrave of the order was ornamented by a sima of marble, under which was an astrigal, with an upper and lower face of pavonazzetto, and middle face of serpentine. The frieze was of yellow antique. The cornice at present remains, and is of white marble. Between the pilasters, the walls were adorned with different squares and circles, enclosed by various bands; the bands were of pavonazzetto and serpentine; the squares and circles of yellow antique and porphyry; and all within a square of pavonazzetto.”

\* The porphyry columns are said, by Venuti, to have been removed to the Vatican.

† See Plate LIV.

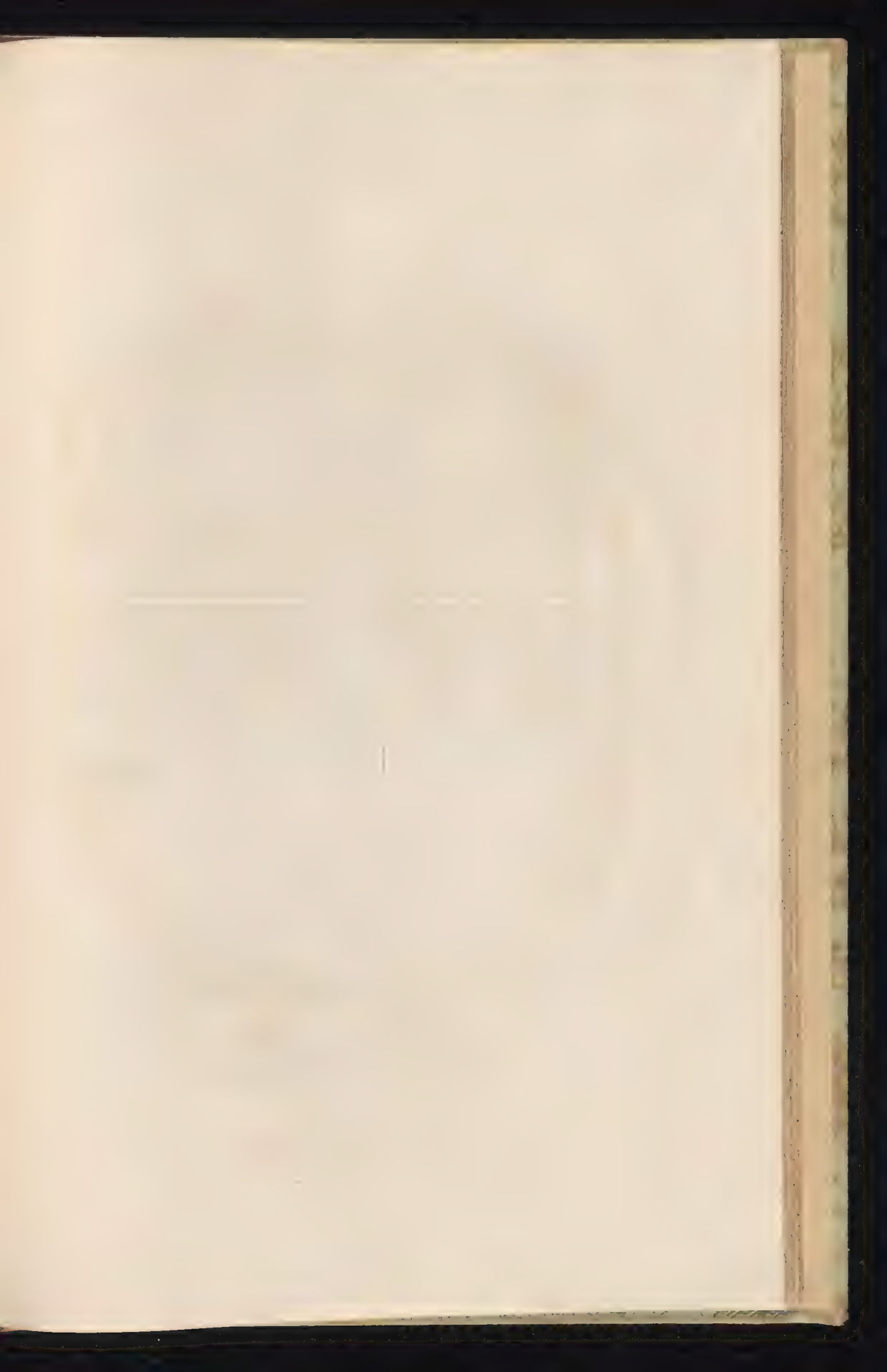
‡ Part ii. tav. 12.





PANTHEON ROME.

View of the interior of the Pantheon, showing the dome and the portico. The drawing is by J. G. Thompson, Esq., and is published by J. G. Thompson, Esq., 10, Pall Mall, London.





This decoration was perhaps given to it by Septimius Severus, or at the restoration made by the early Christians, when they converted the Pagan temple into a church. It seems to have been executed by the latter, as it more resembled the works of their time, when it was usual to produce effect by inlaying marbles, without giving any projections. In the present instance, the shafts of the pilasters were flush with the face of the wall, and only distinguished by being porphyry, laid on a ground of other coloured marbles. The bases and capitals were slightly relieved.

Above the attic just described is placed the great dome, divided into cassettes; there are twenty-eight in the whole circumference, and five ranges of them in height. The upper part of the vault is plain, and has a circular opening, twenty-seven feet in diameter in the clear, between a metal cornice, which now remains; and about thirty feet in diameter below, between the faces of the vault.

From the metal cornice round the eye having been gilt, it has been supposed that the whole vault or dome was decorated in a similar manner.

In the walls above the attic, where they are twenty feet in thickness, are shown the sections of the recesses, which are formed over the lower chapels.

Attached to the cell of the Temple is exhibited the section of the portico, through the middle nave or division. Above the architrave, which rests on the columns, is now constructed some modern masonry, where originally, as has been supposed, were situated the celebrated caryatides of Pliny\*; and above are shown the timbers, which support a modern covering of tiles.

The three pilasters, by the principal entrance, have each seven flutes; and in the space between the two nearest the door, panels similar to those in Plates XLIII. and XLIV. are placed. Above these springs an arch, sunk into five coffers, and also shown in the section.

### PLATE LIII.

#### TRANSVERSE SECTIONS,

ONE HALF LOOKING NORTH, AND THE OTHER HALF LOOKING SOUTH.

To the right is represented half the interior of the entrance door-way; and to the left half the great recess opposite to it.

The great arch over the door-way, which rests on the principal entablature, is of a horse-shoe form.

\* A caryatides is stated by Guattani, in his "Monumenti Inediti," to have been found near the Pantheon, ten palms and a half in height, which he states to be now in the Farnese Collection.



In almost every other respect these sections are the same in their arrangement as Plate LII., already described.

The plan, B, shows one of the recesses in the wall, above the principal order, now formed into a chapel, and fitted up in a modern style, and lighted from the interior of the Temple. There is a communication between the two chambers, and they are entered from the stairs, which commence under the portico. From the hemispherical recess are steps, which lead on to the top of the principal order of the interior.

D. Represents the plan of the walls on the third story.

The plan of the coffers and opening in the centre of the vault are also shown.

## PLATE LIV.

### DETAILS OF THE INTERIOR ORDER, &c.

A. THE mouldings of the base of the columns, with the lower diameter of the shaft: some of the plinth is hidden by the present level of the pavement.

B. The capital, with the upper diameter of the shaft. It is in its arrangement very similar to that of the portico, but the stems of the leaves are ornamented.

C. The architrave.

D. The frieze.

E. The cornice.

By comparing the members of the entablature, they will be found very different in their proportions from those of the exterior, and farther from the principles laid down by Vitruvius, which are proofs of their being of a later period.

The ornaments are not regularly arranged relatively one with the other.

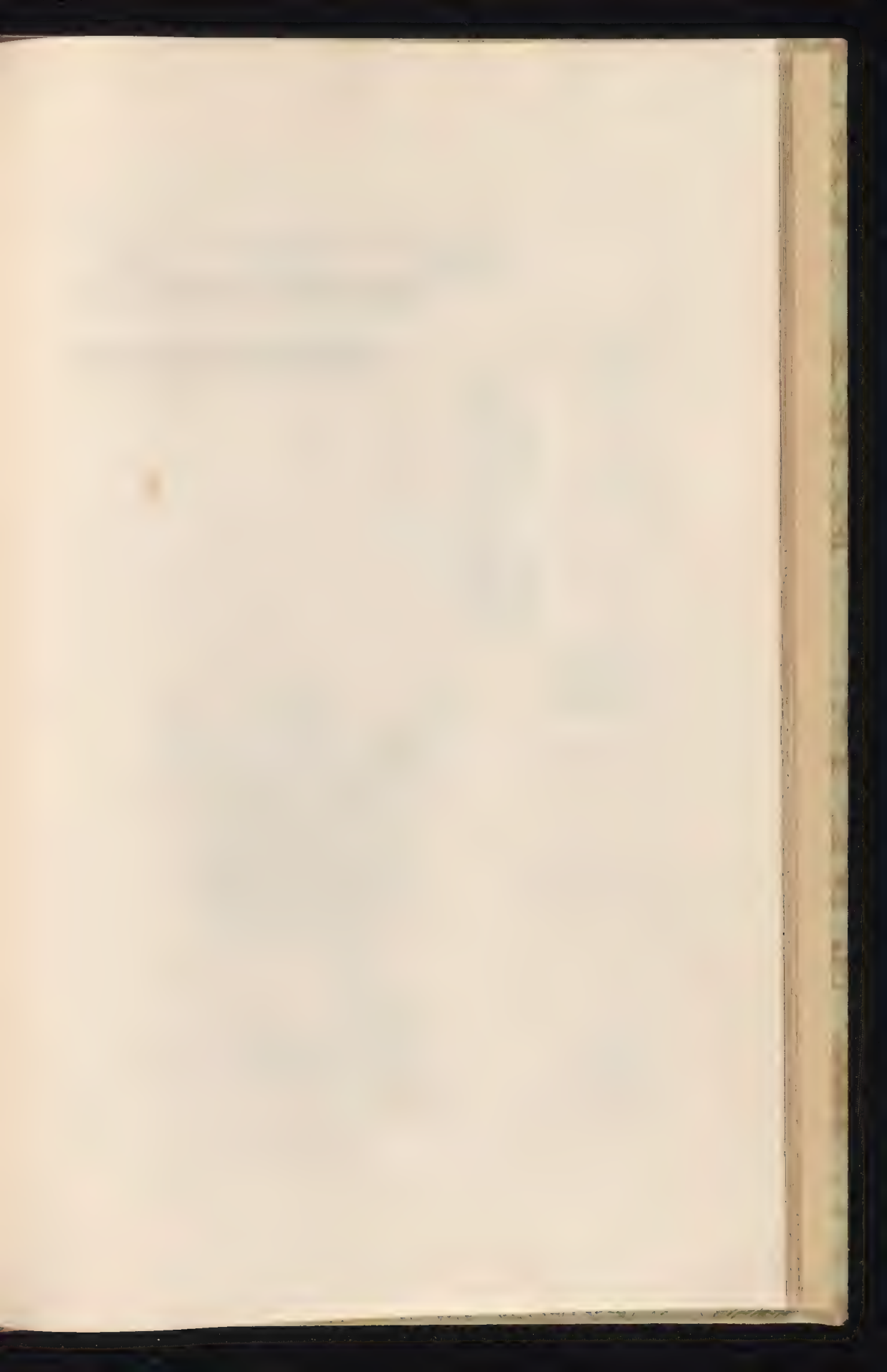
F. Plan of the soffit of the corona, and section of the same.

G. Plan of one quarter of the column, at the lower diameter.

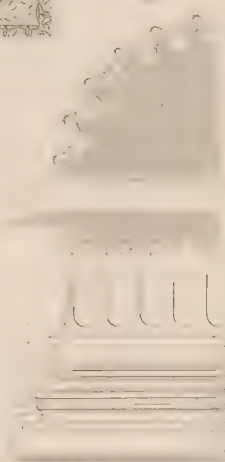
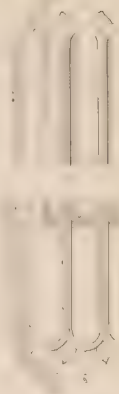
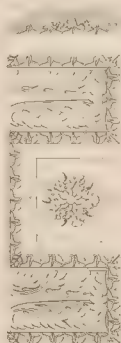
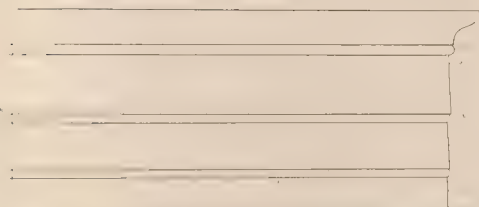
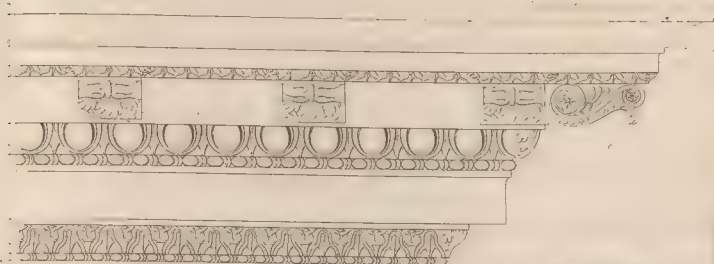
H. Plan and elevation of the half of one face of the pilasters, with their bases. These pilasters have nine flutes on each face.

I. Plan of one quarter of the projecting columns, at the sides of the high altar, showing the peculiarities of their fluting; the terminations of which, at the top and bottom, are represented at K. and L.

In the angle of this Plate, to the left, is represented the shaft of one of the interior columns, with the proportion of its entasis.



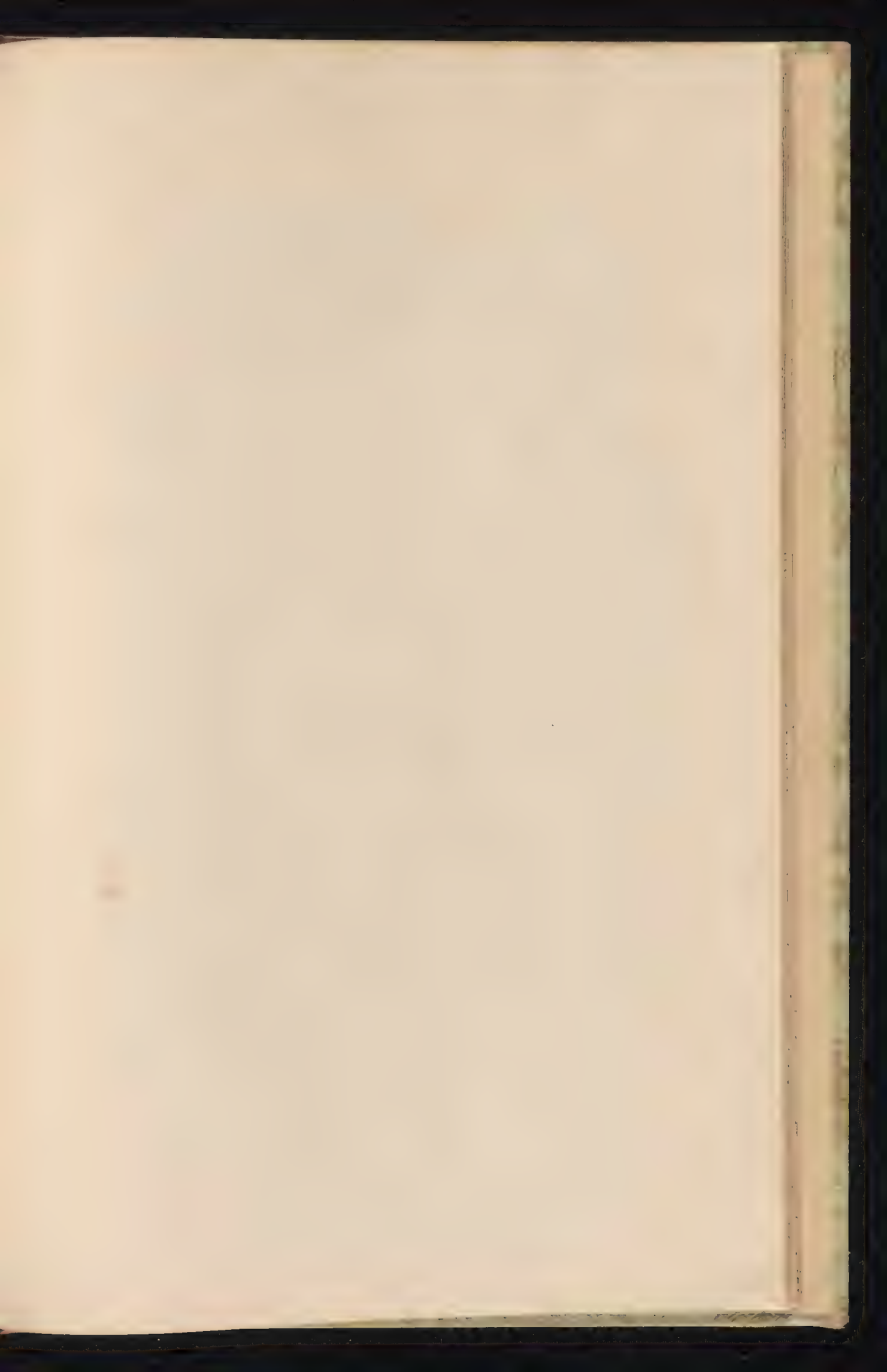




INTERIOR OF THE PANTHEON, ROME

1 the Order 2.









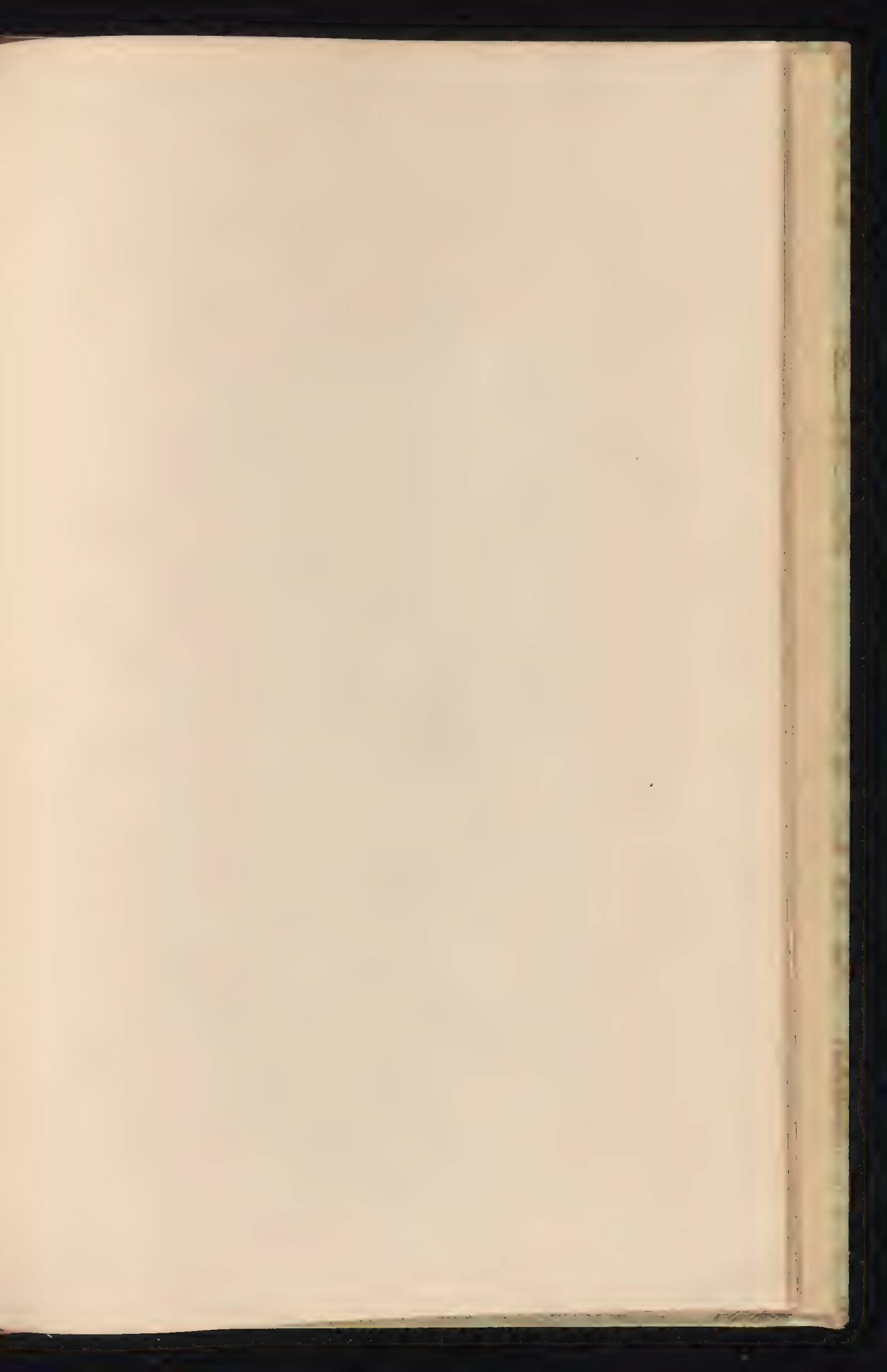
# PANTHEON ROME.

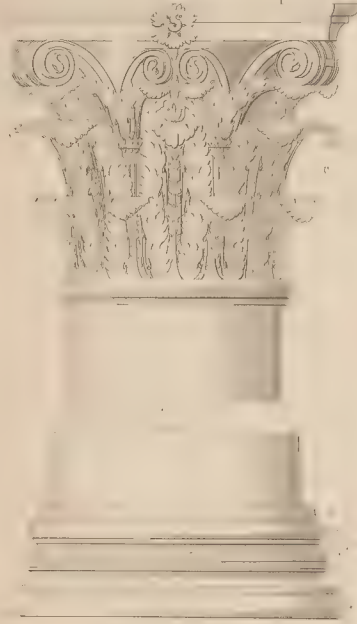
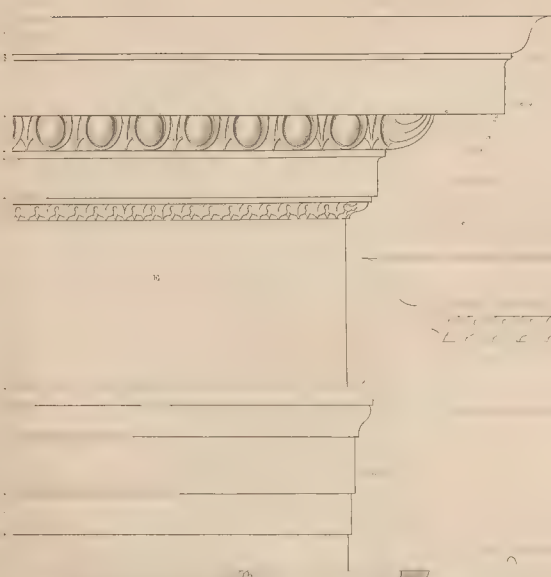
INTERIOR.

Per next the Entrance with the little Altar.  
Part of the adjoining Recess and the Attic over the whole



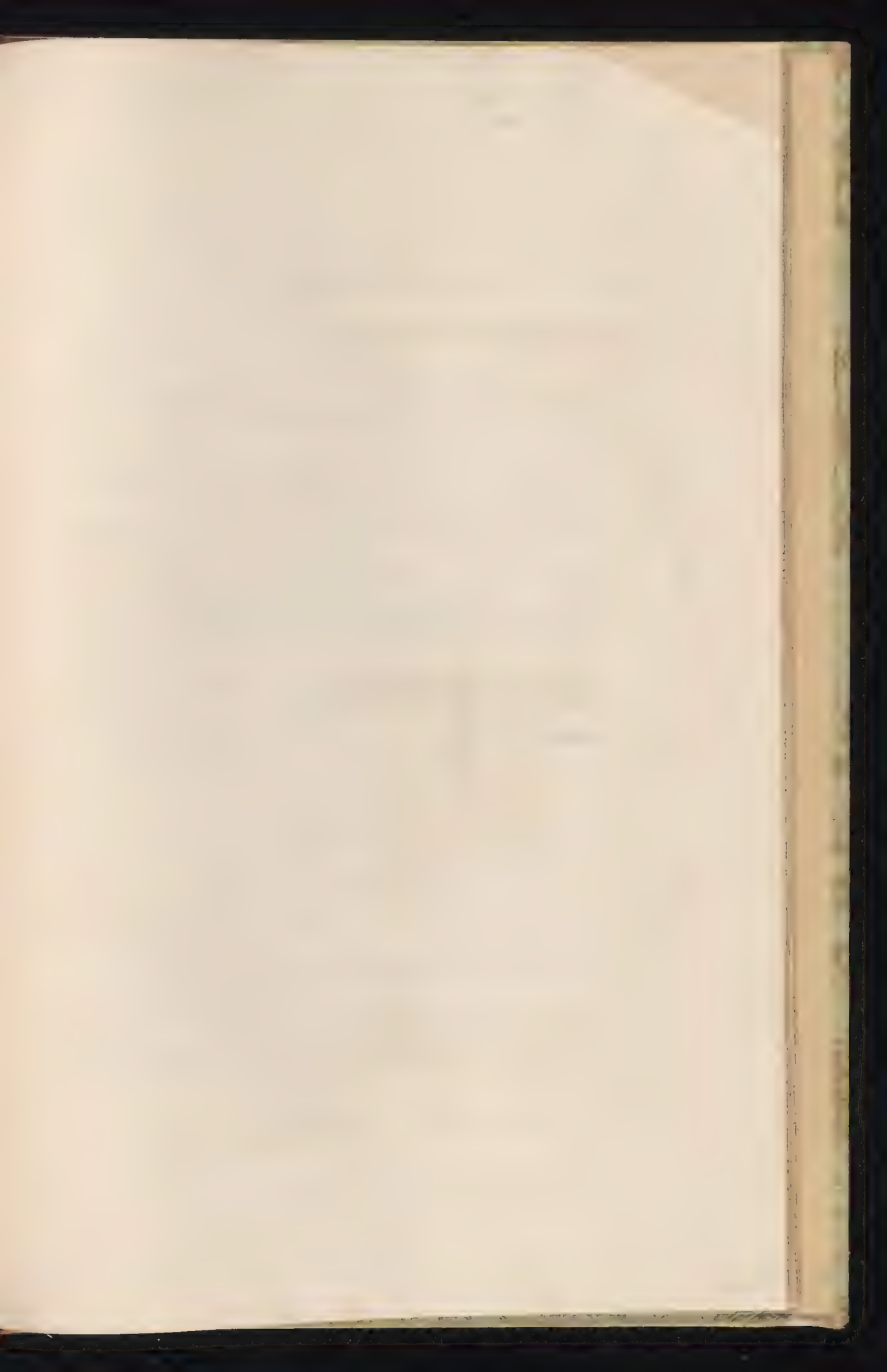






INTERIOR OF THE PANTHEON, ROME.

DESIGNED BY J. N. BROWN, ARCHT. & A.D. 1850.







## PLATE LV.

PIER NEXT THE ENTRANCE, WITH THE LITTLE ALTAR; PART OF THE ADJOINING  
RECESS; AND ATTIC OVER THE WHOLE.

THIS includes the decoration of the whole height of a portion of the interior walls, from the pavement to the springing of the vault.

The whole, to the top of the lower order, is incrustated with marble of various descriptions. The attic cornice is also of the original marble: the intermediate space of the attic is modern plaster, coloured in imitation.

The use of marble slabs to decorate walls constructed of brick, appears to have been adopted by the ancients at a very early period.

The manner of splitting marble is described by Pliny, book xxxvi. cap. 6; where he states that Mausolus, King of Caria, 302 years after the foundation of the city of Rome, about 451 years before Christ, built a palace of brick, and cased it with marble of Proconessus.

These slabs of marble are of various substance, the panels being of a very thin veneer: they are secured to the walls by being bedded in cement and tiles, and further by cramps of metal.

The various kinds of marble here used are particularly given in the description of Plate LII.

## PLATE LVI.

DETAILS OF THE LITTLE ALTARS, &c.

A. THE mouldings of the pedestals.

B. The base of the columns.

C. The capital of the same. One of these altars has capitals of a composite order: the rest as here represented.

D. The architrave, which is plain.

E. The frieze. F. The cornice. The proportions and execution of these altars are inferior to the principal order.

G. The cornice of the attic, from which the dome springs.

OF

## THE TEMPLE OF ANTONINUS AND FAUSTINA,

IN ITS PRESENT STATE.

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### PLATE LVII.

ON the Sacred Way, in or near to the Forum Romanum, is the Temple raised by the Senate to Antoninus, and Faustina his wife, as the inscription on the architrave imports.

The portico consists of ten columns, six of which form the front of the Temple. The shafts of these columns are of cippolino marble, each in one piece, four feet ten inches three tenths in diameter, and thirty-eight feet three inches one tenth in height. This marble is supposed\* to have been brought from Carysta, one of the Cyclades Islands, in the Ægean Sea; and alluded to by Statius†, “Non te, saxosa Caryste;” and also by Lucan‡, “Quà maris angustat fauces saxosa Carystos.” The green veins, or layers, of which it is composed, are justly compared, by the former poet, to the waves of the sea, “Et Chios, et gaudens fluctus æquare Carystos||.”

The present name of “cippolino” appears to be given to it from the resemblance of its layers to the green and white shades of the leek. The peculiar decay of these columns, which separate in large flakes, is attributable to their being placed in the building differently from their natural bed in the quarry. Although their effect, as here used, is evidently preferable to that which would arise from a repetition of horizontal layers or rings, that would appear on the surface, had they been set in the same position as they were found, it does not rank among the fine sorts of marble used by the ancients in their buildings.

The bases and capitals are of white marble; the foliage of the latter is finely executed, but much dilapidated. The entablature is also of white marble, slightly veined. On the front architrave and frieze is the inscription,

DIVO ANTONINO, ET

DIVAE FAUSTINAE. EX. S. C.

\* Visconti Museo Pio Clem. tom. vii. pag. 13.

† De Bel. Civ. lib. v. v. 232.

‡ Stat. Theb. vii. v. 370.

|| Stat. Syl. lib. ii.



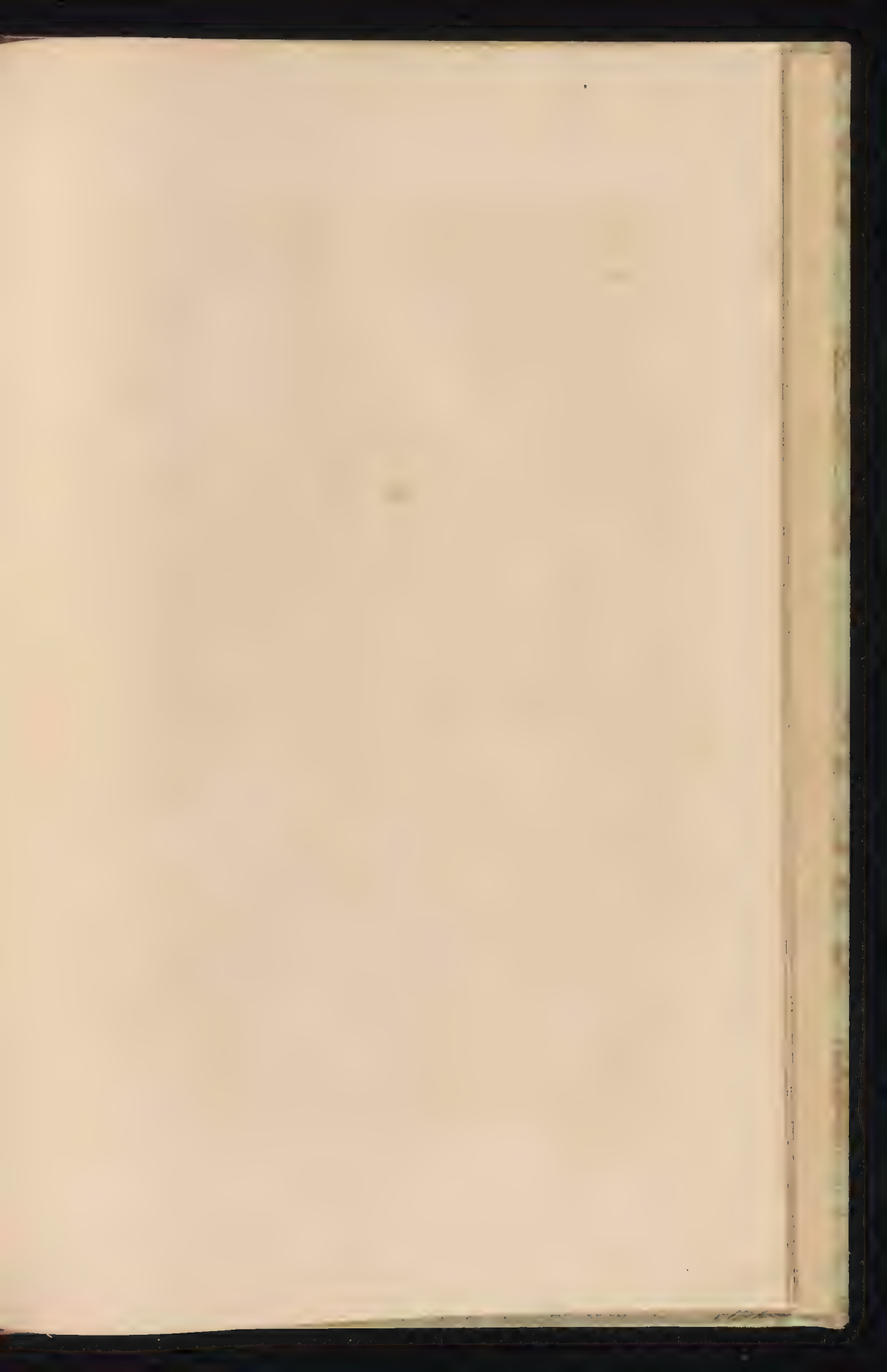


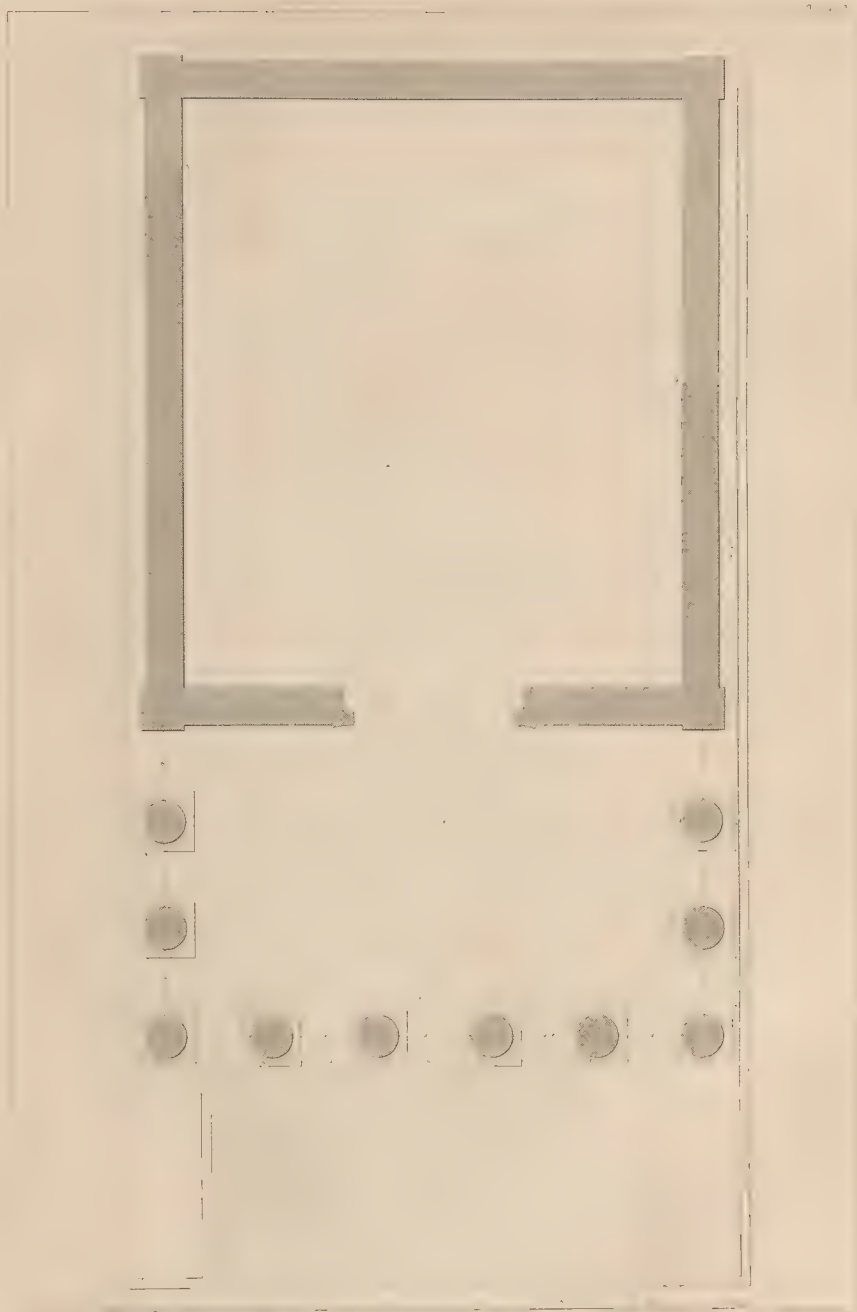


TEMPLE OF ANTONINUS AND FAUSTINA, ROME.

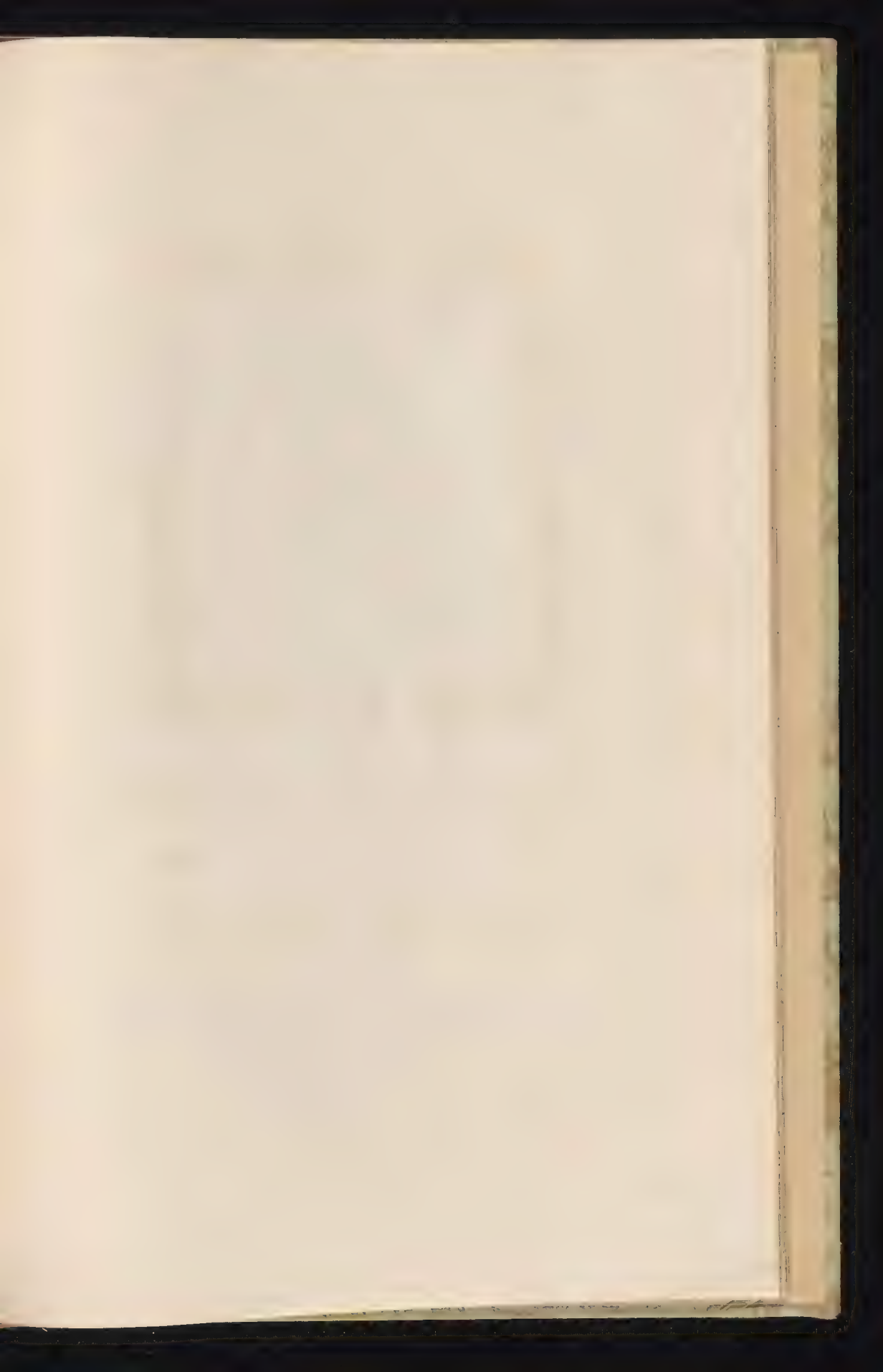








TEMPLE OF ANTONINUS AND FAUSTINA ROME.





The upper face of the architrave is cut away for the latter line. The architrave and frieze are in one block in height, which extends to the centres of the columns.

The whole of the cornice and pediment of this front is destroyed. On the flank of the Temple considerable portions of the former remain, in solid blocks; it is well executed, and very peculiar in its character, having neither dentils nor modillions, though the capitals of the columns are Corinthian. It is the only example among the Roman remains of the omission of these members; and has by some, for this reason, been attributed to a Greek artist. The frieze on this side differs from the front, being ornamented with sculpture, in mezzo-relievo, representing griffins in pairs, with a vase between them; each pair separated by candelabræ, from which spring foliage and volutes of elegant design. The walls of the cell, which appear, are composed of the stone called pepperino, found at Albano. They have been covered with slabs of marble, about ten inches in thickness, as may be ascertained at the capital of one of the antæ now remaining at the angle of the cell. The marble shaft of this pilaster is destroyed: the opening between it and the third column of the flank is enclosed by the return wall of a modern church, formed within the walls of the Temple, and dedicated to San Lorenzo in Miranda. Its façade, crowned by a broken pediment, and the roof, are seen rising behind the portico of the original Temple; and the site of the latter part of the wall of the cell is now occupied by a modern dwelling. The ground has been lately excavated in front of this Temple; and continues open to the depth of about ten feet, as seen in the View, viz. to the level of the platform of the pronaos. The earth was further excavated to the top of the Via Sacra, which was sixteen feet below the latter\*, when the remains of the flight of steps which led to the pronaos were discovered; so that the ground has accumulated twenty-six feet above the ancient level on this spot.

In the distance to the left, beyond the Temple, are modern houses, terminated by a modern church; over which is that of Ara Cœli, supposed to be the site of Jupiter Capitolinus; and close behind the tree the Arch of Septimius Severus.

## PLATE LVIII.

### PLAN OF THE TEMPLE,

RESTORED.

IN this Plan, the ancient parts are represented by a darker tint; the walls of the cell which remain are unequal in their length, A. and B.; but neither to their original extent,

\* See Plates LIX. and LX.



which cannot be ascertained, on account of the houses that occupy the site. The position of the door is also concealed in the modern church; the plan is therefore restored, according to the principles laid down by Vitruvius\*, wherever they can be applied, verified by such examples as remain.

The portico is hexastyle and pycnostyle; the intercolumniations being rather less than a diameter and a half; the central intercolumniation is very little more than the others. This species of temple is not particularly characterized by Vitruvius; but alluded to by him†, where he speaks of columns added to the right and left of the shoulders of the pronaos. The first temple of this kind he states to have been built at Athens, and dedicated to Minerva Polias; also one at Sunium, dedicated to Pallas; another in Rome, to Castor, in the Circus Flaminius; and one, on a greater design, in the Temple of Diana at Nîmes. The first only of these temples remains.

In the excavation‡ some pieces of the marble steps were discovered, the height of which was nine inches and a quarter. The whole height, from the level of the Sacred Way to the pavement of the pronaos, being sixteen feet four inches five tenths, gives the number of twenty-one steps for the approach to this Temple, which is confirmed by the space, and further by the situation of two, clearly discernible in the section B., Plate LIX. The uneven number of steps is conformable to the precepts of Vitruvius§, who makes them so, that those who ascend may place the right foot on the first step, and land with the same on the pronaos.

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## PLATE LIX.

### ELEVATION OF THE TEMPLE,

RESTORED

THE height of the stylobate and steps of approach to this Temple is clearly discernible, from the excavations made and represented at A. and B. on this Plate. It may be said to be one third of the height of the column, including its capital and base.

Vitruvius, in treating of the description of the Temple now before us, does not assign a height to the podium or stylobate placed under the columns; but in speaking of the tribunal of round temples, called monopteral§, and also of the podium for the first order

\* Book iv. cap. 4. "The cell is to be in length a fourth part more than the breadth, including the wall, in which the doors are placed."

† See also Plate LEX.

‡ Book iii. cap. 3.

† Book iv. cap. 7.

§ Book v. cap. 7.

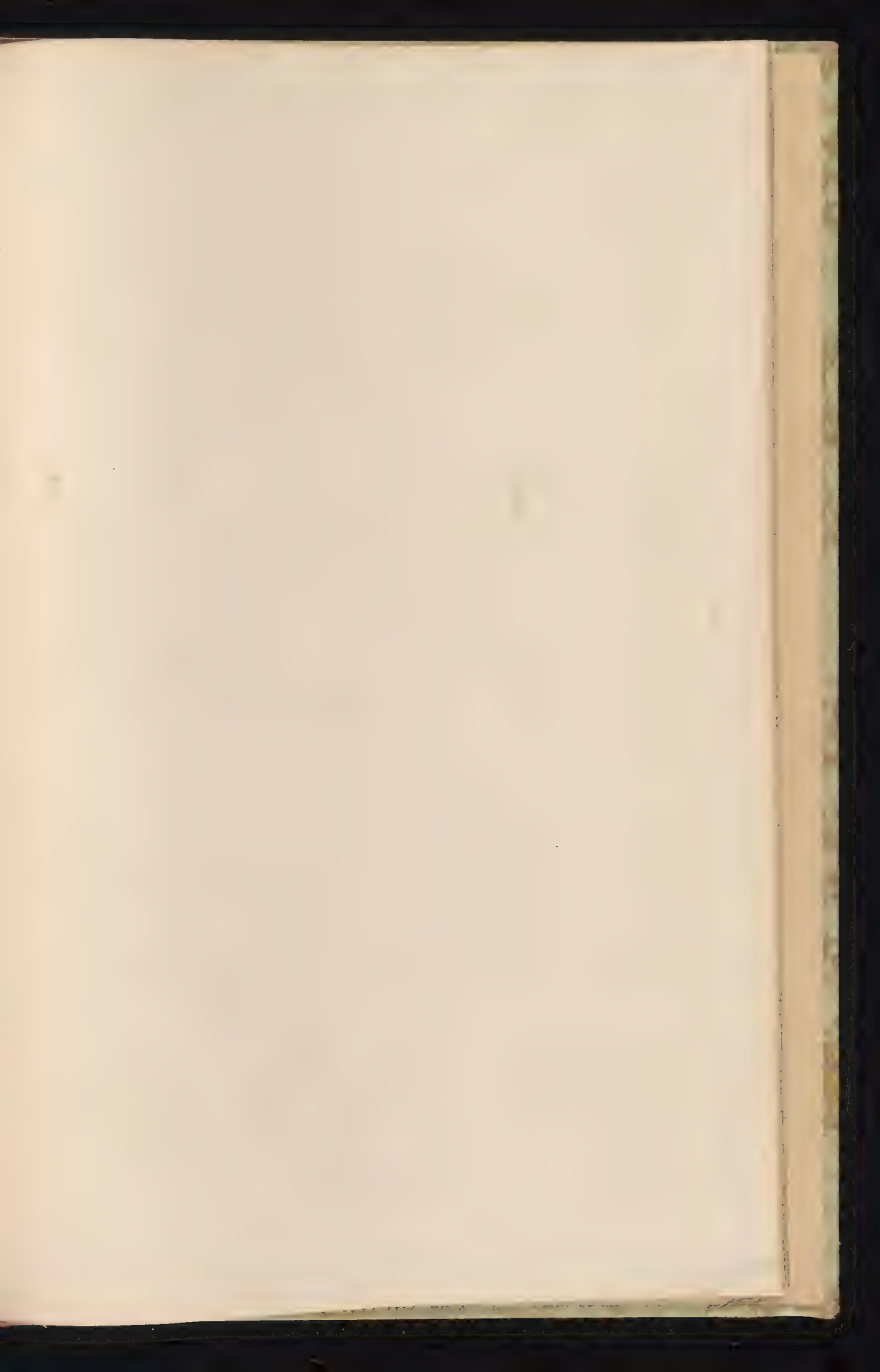




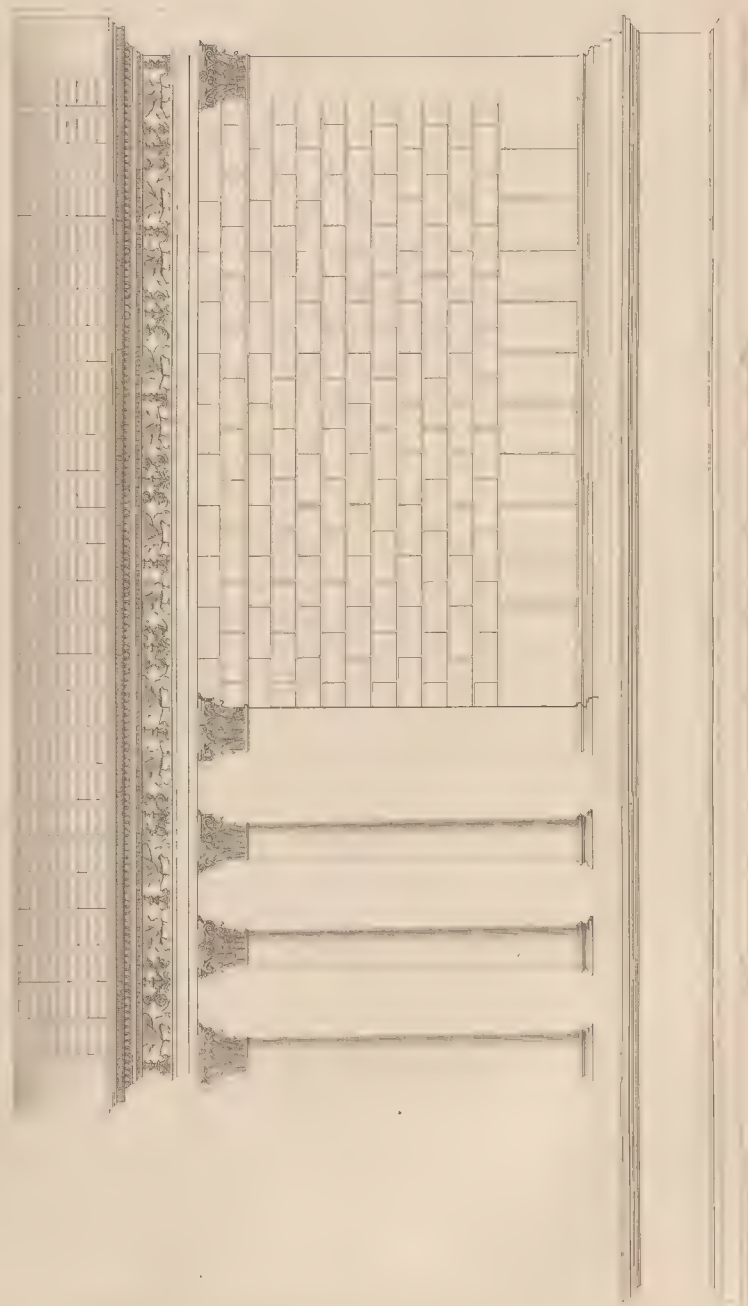


TEMPLE OF ANTONINUS AND FAUSTINA, ROME.









TEMPLE OF ANTONINUS AND FAUSTINA, ROME.





of a scene\*, he ordains that the stylobate shall be of this proportion, which has been followed by Vignola, Palladio, and Scamozzi.

The mouldings of the pedestals were not found, but are restored in this Plate.

The bases are Attic, and in height one half of the lower diameter; but the parts do not agree with his disposition†.

The shafts are each in one piece: the diminution recommended by Vitruvius for columns between thirty and forty feet‡, is a seventh of their lower diameter, as in this instance. The entasis is represented at C., diminishing in an elegant curve from the bottom, preserving the diameter at one third of the height nearly equal to that at the lower part.

The capital is equal in height to the lower diameter of the column; not including the abacus.

The entablature is less than a fourth of the column, including the capital and base.

The pediment is restored, according to the principle laid down in page 48, by striking a circle from the centre, at the pavement, touching the angles of the cornice; which also makes the whole height of the portico equal to its breadth, including the bases; and thus it accords with that beautiful hexastyle temple at Nismes, called the *Maison Quarrée*, dedicated to Augustus.

The door and cell of the Temple are also restored, from that and other examples.

D. Represents the number of blocks forming the architrave and frieze, and the manner of cutting the angular ones, so as to give those on the return an equal bearing upon the angular columns, with those of the front.

B. Is the section, showing the remains of the brick foundation of the steps as found at the excavation, and the courses of travertine stone under the columns of the portico; and A. The front elevation of the same.

## PLATE LX.

### ELEVATION OF THE FLANK,

RESTORED

THE length of this front of the Temple will be found double the height of the columns and entablature. The parts of this elevation which remain, may be seen by reference to the plan and to the view.

\* Book v. cap. 7.

† See Note, page 49, and Plate LXI.

‡ See Note, page 48

Of the architrave and frieze six blocks remain, extending as far as the letter A.; and the wall of the cell to the same extent, in an irregular line. The latter is composed of large blocks of pepperino stone, regularly jointed; the courses of equal height, and of excellent workmanship, being the species of work denominated by Vitruvius "isodoma." This has been covered by marble slabs, about ten inches in thickness, which probably had sinkings at the joints, as represented: nothing remaining of the antæ except the capital, it cannot be determined whether they were fluted or not.

The stylobate is restored and prolonged, to receive the ends of the steps, under which the sill of a door was found, as shown in Plate LIX. The door is not here represented, as the height and arrangement could not be precisely ascertained. The stylobate before the columns was probably occupied by statues.

The Temple appears to have been surrounded by a peribolus wall, the interior of which was decorated with columns, statues, &c. similar to that surrounding the Temple of Mars Ultor, and commonly called the Temple of Pallas, from its having the figure, in bas-relief, of that goddess, on the attic. This wall formed a large court in front of the Temple of Antoninus and Faustina, which was entered, opposite the portico, by beautiful arches\*. In the centre of it was placed the bronze equestrian statue of Marcus Aurelius, which is now in the square of the Capitol, and universally admired for its execution.

There are no apertures in the sima of the cornice, or indications on the same of the ornamental tiles which generally decorated the flanks of temples: the restoration of the roof is, therefore, made without any. There were probably acroteriæ for the support of statues at the angles of the pediment.

## PLATE LXI.

### DETAILS OF THE BASE, CAPITAL, AND ENTABLATURE.

THE bases of the columns to this Temple are of the Attic kind; and accord in some degree, though not strictly, with the order of Vitruvius†. The projection is less than he prescribes, as in the Pantheon; and is the more requisite in this instance, the columns being pycnostyle, or thick set, to render the access to the Temple more spacious.

The capital is in height the same as the lower diameter of the column; not including the abacus.

The proportion for capitals given by Vitruvius seems to be exceeded in most of the ancient examples remaining.

Excluding the abacus, Vitruvius divides the height of the capital into three equal parts;

\* PALLADIO, lib. iv. cap. 9.

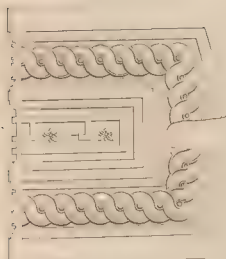
† See Note, page 49.







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TEMPLE OF ANTONINUS AND FAUSTINA, ROME.







Engraved by F. G. L. Taylor

TEMPLE OF ANTONINUS AND FAUSTINA. ROME.

Frieze and Cornice

From the Temple of Antoninus and Faustina, Rome.

Engraved by F. G. L. Taylor







one he allots to the lower, and one to the second range of leaves; the third is occupied by the caulicolæ and helices, with their leaves and flowers.

To the flower in the centre of the abacus he assigns the height of the same; but in this instance, and indeed generally, it descends lower.

These capitals are so much dilapidated, that any plan for their restoration would be, in a great degree, uncertain: their arrangement, as nearly as can be determined, is very similar to that given in the exterior of the Pantheon, except in the character of the leaves, the stalks of which, in this instance, are ornamented with small leaves.

The architrave is in height very nearly one of eleven parts and a half of the shaft of the column, as prescribed by Vitruvius; it has a plain cymatium, under which it is divided into two unequal faces; the small sima under the first face is peculiar, the moulding dying into the surface of the lower face.

The frieze, with its cymatium, is nearly a quarter more than the architrave in height, which accords with his rule\* for friezes ornamented with sculpture.

The cornice is very peculiar, and differs from most other Roman examples of the Corinthian order, the dentils and modillions being omitted. It, however, has an admirable effect, though the dentil band and the sima appear too small in proportion to the other members: the bold projection of the corona produces a fine shade; the soffit is lightened, as represented at B. The top of the cornice takes the inclination of the roof.

A. Is the plan of the soffit of the architrave, between the columns and section of the mouldings. The ornament is interrupted by the rose in the centre of the abacus.

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## PLATE LXII.

### THE CORNICE AND FRIEZE,

TO A LARGER SCALE.

ON the frieze are represented two varieties of ornament, which are placed alternately between the griffins, along the flank of the Temple; they are in basso-relievo, and the griffins in mezzo-relievo: the latter have one leg resting on the foot of the vase, which is extended to an unnatural length comparatively with the other. They are symbolic guardians, or protectors, of the oblations supposed to be contained in the vases, which have been offered to the deity of the Temple. The candelabræ are supposed to be portable

\* Book in. cap. 3

ones; they branch into beautiful curves, or volutes, ornamented with foliage: the stem emits fire, which shows their destination to burn the perfumes and incense for the Temple.

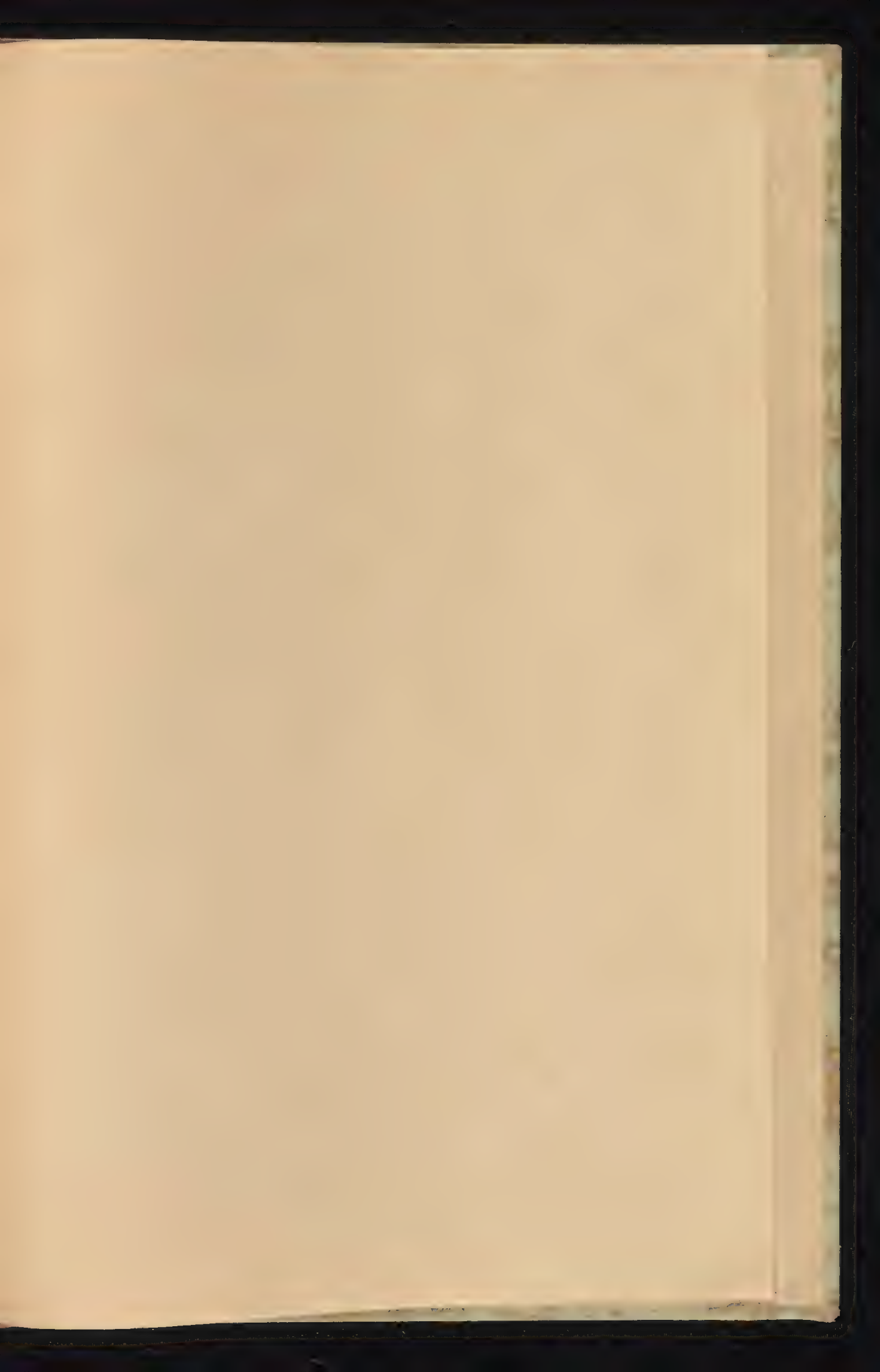
Vitruvius distinguishes this member of the entablature by the Greek name "zophoro," in consequence of its generally bearing the resemblance of figures and living things; in the first instance animal, and finally vegetable representations.

The lower member of the cornice is ornamented by a leaf and flower, placed alternately, and raised separately from the plain moulding, without any connexion or general design. The oves under the corona are exquisitely cut, and well relieved; and the face of the corona is well preserved. None of the ornaments are plumb relatively one with the other.

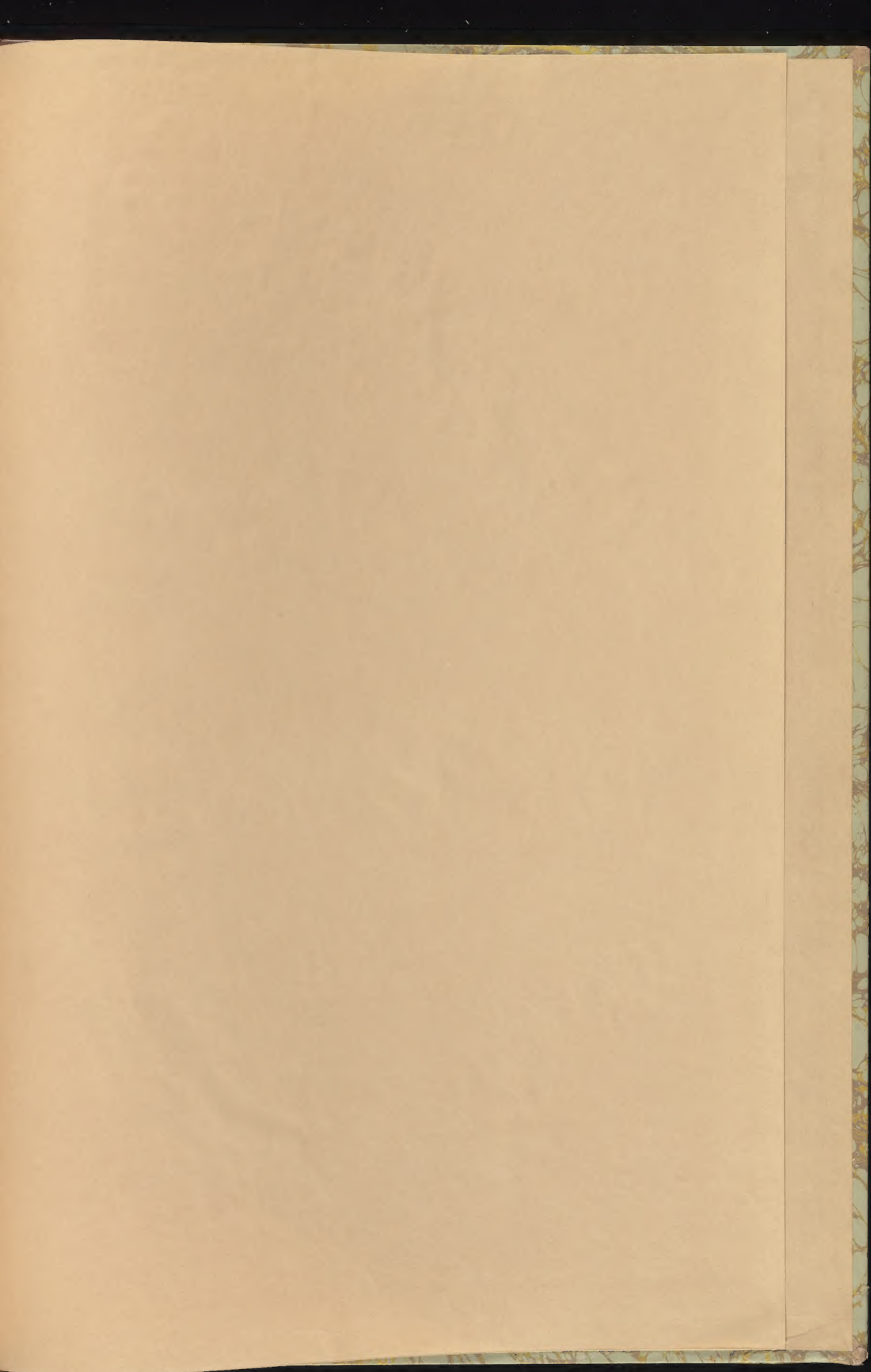
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